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Ivy Trellis by **Rodarte**

JULY





RIGHT, ONE OF TWO PODS, DESIGNED BY ROGERS STIRK HARBOUR + PARTNERS AS PART OF A SCHEME TO TRANSFORM A JEAN PROUVÉ DISASTER RELIEF SHELTER INTO A MODERN HOLIDAY RETREAT, SEE PAGE 076

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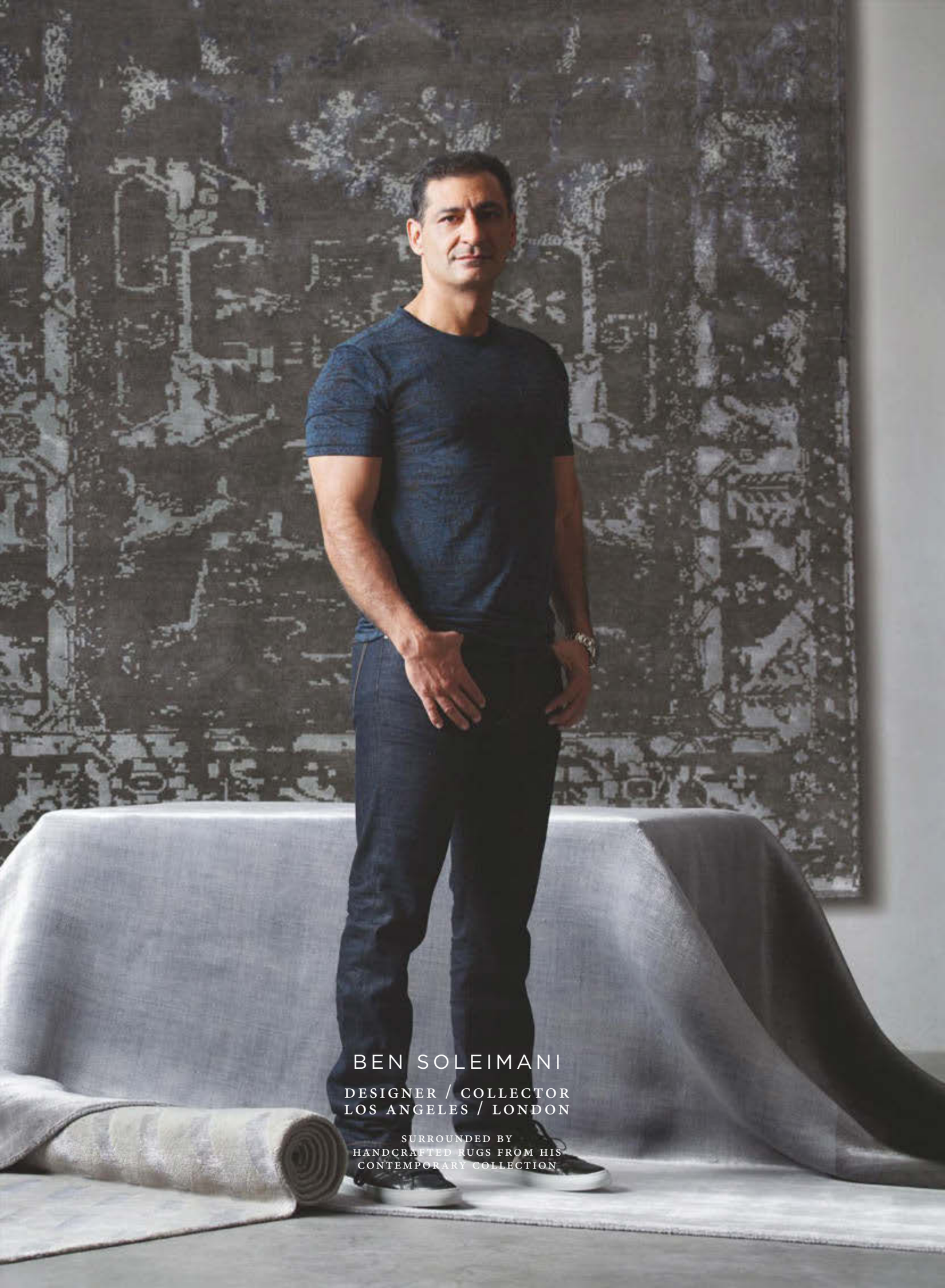
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JULY



TOP, £690; SKIRT, £660; BOOTS, £800; EARRINGS, £510, ALL BY LOUIS VUITTON. SEE PAGE 206

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JEAN-PHILIPPE DELHOMME
Illustrator

Delhomme's work has appeared in numerous advertising campaigns and books on design, art and culture. As an architecture buff who recently completed a book on Le Corbusier's Villa Savoye, Delhomme was in the perfect frame of mind to illustrate our Architects' Directory (page 092). 'I'm particularly keen on houses. I can't help projecting myself in them and imagining what they would be like to live in. My dream house is something between a hut and an artist's studio.'



LEONARDO SCOTTI
Photographer

Milan-based photographer Scotti got his professional start working with Pierpaolo Ferrari and the *ToiletPaper* magazine team. This month, he shot our still-life pages for The W* House (from page 099), which showcases the best pieces unveiled during Salone del Mobile in April. With objects arriving directly from the exhibition, Scotti says, 'It was a race against time. Every day, the studio was flooded with furniture that came and went almost without you having the time to realise what it was.'

LEA COLOMBO
Photographer

At just 18, Colombo left her home in Cape Town and moved to Paris. Three years on, the self-trained snapper has clients like Acne Studios, Victoria Beckham, Saint Laurent and Dries Van Noten under her fashionable belt. Colombo's hazy, urban style made her a natural choice to shoot our women's fashion story set against Greece's One Athens luxury residential complex (page 206). 'Our model, Laetitia, lost her front tooth a few days before the shoot. I loved her stories and photos from her daily visits to the dentist.'



PAOLA PIVI
Artist

To call Paola Pivi a free spirit is somewhat of an understatement. Born in Milan in 1971, Pivi followed the annual Iditarod Trail Sled Dog Race to Anchorage, Alaska, in 2006 and now lives there. But when it came to sharing her favourite recipe (page 218), it was Pivi's Italian roots that shone through. The artist's choice of sea urchin pasta is not only delicious, but comes with the same surreal and daring connotations that are present in her imaginative artworks.





TIM GUTT
Photographer

London-based photographer Gutt is a Wallpaper* regular. Whether it's shooting fantasy-like fashion stories against incredible backdrops designed by his set designer wife Shona Heath, or whimsical advertising campaigns for Hermès, Dior and Mulberry, Gutt's clever sense of narrative is always on display. This month, he captures artist James Turrell (page 082) at Norfolk's Houghton Hall and also photographed the rising stars of our Architects' Directory (page 088).



NICK VINSON
Creative consultant

Nick Vinson began his tenure at Wallpaper* in 2002 as our Milan editor, after which he became Special Projects Director, helping to get some of our most ambitious initiatives off the ground. As well as penning a monthly column (page 048), Picky Nicky (as he is affectionately known) talks to Giorgio Armani about his new museum (page 188), and also manages the soon-to-be-launched WallpaperSTORE* (page 120). 'I think I landed my dream job,' he says.

ILLUSTRATOR: AMANDA MOCCI WRITER: PEI-RU KEH


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EDITOR'S LETTER







IVAN HARBOUR AND RICHARD ROGERS OF ROGERS STIRK HARBOUR + PARTNERS, WITH PATRICK SEGUIN AND TONY CHAMBERS (LEFT, FROM LEFT TO RIGHT) AND PROJECT ARCHITECT TADASHI ARAI (BELOW LEFT, CENTRE) WRESTLING WITH THE FINER DETAILS OF THE PROUVÉ ADAPTATION (BELOW) AT THE ARCHITECTS' HQ IN HAMMERSMITH

The generation game



Newsstand cover

Illustrator:
Jean-Philippe Delhomme

Sambade House in northern Portugal, by Spaceworkers, one of the emerging practices featured in our annual Architects' Directory, see page 092

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An invitation from gallerist Patrick Seguin to attend a design workshop with architect Richard Rogers is not one to be sniffed at. Seguin – collector, dealer and world authority on Jean Prouvé – thought I may be interested to witness the final stages of a personal project he'd been working on with Rogers Stirk Harbour + Partners. A project that would revitalise and give a second life to one of his Prouvé demountable houses.

So last September I made my way to RSHP's studios in Hammersmith, London, to watch Seguin, Rogers, Ivan Harbour and Tadashi Arai wrestle with the finer details of form and function. The house in question, a humble six-metre-square structure of wood and steel, was one of a series created by Prouvé in 1944 to rehouse war victims in France. Similar ones are most often seen these days in museums or galleries, but the challenge for RSHP was to introduce contemporary comforts, adding plumbing and electricity, to make it usable as a modern holiday home while staying true to the pragmatic spirit of the original.

And there could be no one better than Rogers for this challenge. The similarities between his philosophy and Prouvé's are clear. Both are champions of functionality and innovation, but more importantly, they share an undeniable sense of optimism for the power of architecture to bring about social change. I learned on my visit that their paths had, in fact, crossed back in 1971, when Rogers, together with Renzo Piano, had pitched for the Centre Pompidou in Paris. As president of the selection panel, Prouvé played an instrumental role in commissioning the building that came to revolutionise contemporary architecture. To see Rogers come full circle, transforming and breathing new life into the work of Prouvé was a special treat. For the full story, turn to page 076.

Rogers and his team have added two pods to the Prouvé house for the kitchen and the bathroom, so it's fitting that this issue also plays host to our 56-page kitchen and bathroom supplement. Rather larger in scale that the pods, our selection will solve cooking conundrums and provide ablution solutions. All the other rooms in the house are catered for in our annual Design Directory, and if you're planning on building your own holiday home, look no further than our Architects' Directory for the brightest young talent. Or give Patrick Seguin a call – he may have a spare Prouvé ready for resurrection. Enjoy the issue.

Tony Chambers, Editor-in-Chief



Limited-edition cover by Philippe Parreno and M/M Paris

Our limited-edition cover was specially created by Parreno and graphic design duo M/M (Paris). See our feature about Parreno's New York exhibition on page 062

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NEWSPAPER

Wallpaper's hot pick of the latest global goings-on



Level best

Philippe Starck's wobble-proof table

Sometimes the most mundane problems inspire the smartest design solutions. A table that adapts to uneven floors so it stands straight and steady gets our vote. Philippe Starck's 'Oca Puccino' table for furniture brand TOG will stand firm on cobblestones and grassy plots alike thanks to a simple, adjustable device fitted to two of its feet. 'TOG and waiters share the same dream, a simple and very obvious tuning of stability,' reasons Starck. The cardboard origami shoved beneath one leg could finally be a thing of the past.

'OCA PUCCINO' TABLE, PRICE ON REQUEST, BY PHILIPPE STARCK, FOR TOG. 'AUDREY' CHAIR (SPECIAL EDITION IN MEMPHIS FABRIC BY MICHELE DE LUCCHI), £472, BY PIERO LISSONI, FOR KARTELL. 'AIDA' PLATES, €31 EACH, BY KNINDUSTRIE. 'PUNTINO DEMITASSE' CUP, €30, BY GIULIO CAPPELLINI; 'CIRRI' CAKE STAND, €30, BY ANNA CASTELLI; 'PAESAGGIO ITALIANO' SALT AND PEPPER SHAKERS, €70 FOR NINE-PIECE SET, BY ALDO CIBIC, ALL FROM DESIGN MEMORABILIA. 'BOULES' CHOCOLATES, €70 PER KG, BY T'A MILANO FOR STOCKISTS, SEE PAGE 216

PHOTOGRAPHY: LEONARDO SCOTTI WRITER: ROSA BERTOLI

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Bloom merchant

An art-inspired florist offers darling buds from a Mayfair stairway

Occupying little more than a staircase in London's Mayfair, The TukTuk Flower Studio, the area's newest florist, is the quirky concept of gallerist Silka Rittson-Thomas (pictured). Drawing on her past experience working with companies such as auction house Phillips and contemporary art gallery Blum & Poe, Rittson-Thomas has turned what was once a hobby into a flourishing enterprise that focuses on thematic exhibitions and artist collaborations. 'Throughout the seasons, we will invite artists to curate exhibitions and arrange bouquets,' she says. Following a presentation inspired by Flemish still-life paintings, the latest offering indulges Rittson-Thomas' predilection for ceramics. 'I wanted to show pieces by artists I admire,' she says. The result is a whimsical display, featuring a series of vases from influential ceramicists such as Hans Coper, Judith Hopf and Shio Kusaka. Posies are available to buy from the adjacent pocket-sized studio, designed by architects Feilden Fowles.
73 Duke Street, London W1, tel: 44.20 7499 3310, thetuktuk.net

SADDLE SCORES

Always keen to keep the urban cycling experience in tune with the rest of our well-designed, high-functioning world, we're adding these gizmos to our kit.
01. *'Fuga' helmet, €90, by Closca and CuldeSac Studio, closca.co.* This foldable helmet is made to blend in with the urban uniform and stash effortlessly.
02. *'Noke' U-lock, $109, by Fuz Designs, noke.com.* On pre-order until September, this looks satisfyingly old school but unlocks via your smartphone.
03. *'Lucetta' bike lights, €25 for set of two, by Emanuele Pizzolorusso, for Palomar, palomarweb.com.* A pair of neat magnetic lights from the Florence-based pen specialists.



PHOTOGRAPHY: LEE WHITTAKER, JOHN SHORT WRITERS: LAUREN HO, EMMA MOORE

Air force

Breathe easy, a squadron of air purifiers and humidifiers is on a relief mission

Working for the wellbeing of our skin is a slew of new gadgets, combatting the effects of a dry, polluted atmosphere. Muji's minimalist air purifier has a three-layered activated charcoal filter and a jet-inspired turbine to tackle airborne allergens. Dyson's redesigned classic humidifier can quickly boost humidity across a 16m sq room. If all you need is a deskside breath of fresh air, consider the bamboo charcoal Chikuno Cube, which traps unpleasant odours in its micro honeycomb structure; the USB-powered Bottle Humidifier from Cloud and Co; or the Ohashi Mast Eco-Humidifier, with a cypress mast that's a natural diffuser.

01. AIR PURIFIER
¥39,000 ($325), BY KAZUSHIGE MIYAKE, FOR MUJI, MUJI.COM

02. HUMIDIFIER
£500, BY DYSON, FROM JOHN LEWIS, JOHNLEWIS.COM

03. MAST ECO-HUMIDIFIER
$128, BY SHIN OKADA, FOR OHASHI, OHASHIRYOKI.COM

04. CHIKUNO CUBE
€39, BY CHIKUNO LIFE, ON MAPLE HOUSE, €178, BY SATOSHI UMENO, FOR CHIKENO LIFE, BOTH FROM DESIGNIMDORF, DESIGNIMDORF.DE

05. BOTTLE HUMIDIFIER
£57, BY YEONGKYU YOO, FOR CLOUD AND CO, FROM 11+, ELEVENPL.US



INCOMING | JOHN WEICH

SITE UNSEEN

As architects reflect more deeply on the impact of architecture on its surroundings, buildings are becoming ever more invisible. 'The Mirrorcube' at Sweden's Treehotel is so well camouflaged it fooled the birds (infrared film has since fixed this problem). Seoul's 450m Infinity Tower, meanwhile, uses LED screens and real-time projections to achieve invisibility. Not to be outdone is the controversial 7132 Tower proposed for the Swiss resort village of Vals. According to its designers Morphosis, the slender 381m mirror-wrapped luxury hotel will effortlessly blend into its rural surroundings of peaks and sheep. And as scientists continue to explore invisibility technologies and light-bending metamaterials, we can look forward to future cities devoid of urban blight.



HAWAIIAN TOPIC

Transforming some 60 acres of former commercial and retail space into a new community in Honolulu, Ward Village is the brainchild of US developer Howard Hughes Corporation. The former IBM Building, designed by master of Hawaiian modernism Vladimir Ossipoff in 1962, has been turned into an information centre and sales gallery (above) by Woods Bagot architects, retaining its distinctive cast-concrete brise-soleil. New buildings by the likes of Richard Meier & Partners and Vancouver's James Cheng are on the way. The first residential units are scheduled for completion in 2016. *wardvillage.com*

PHOTOGRAPHY: REGAN/GREY WRITERS: SEBASTIAN JORDAHN, ELLIE STATHAKI

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THE NEW LEACH X SUNSPEL CERAMICS FEATURE THE LATTER'S SIGNATURE WHITE AND BLUE, WITH A HAND-PAINTED RIM

CERAMIC DYNAMIC

For serious students and collectors of ceramics, Bernard Leach, the godfather of British studio pottery, is legend (designer Max Lamb, see below, is just one of a legion of Leach obsessives). Born and raised in Asia, Leach went back to Japan after graduating from art school in London and became fascinated with Japanese ceramics. In 1920, he returned to England with the Japanese potter Hamada Shoji and the pair set up the Leach Pottery in St Ives, Cornwall. Leach's work, beautifully utilitarian but with the blaze of traditional Tenmoku glazing, had a major influence on midcentury modernism, particularly in the US.

Leach died in 1979 but the Leach Pottery lives on and Sunspel, maker of fine British undergarments (and now much more) since 1860, has spent the last two years working with the Leach studio on a range of everyday ceramics, including bowls, mugs, cream pourers and water jugs. Tapping into the pottery's Japanese legacy, all the pieces are hand-thrown and feature a cobalt blue-glaze rim, applied freehand.

The Leach x Sunspel collection will arrive in all Sunspel stores this June and will remain part of the brand's range, with limited-edition, seasonal updates. *Prices on request, sunspel.com*



01. TRAY, £1,048; **02.** CANDLE HOLDERS, £280 EACH; **05.** CYLINDER, £893, ALL PART OF RIMPA400 PROJECT, BY SHIGEO MASHIRO, FOR SFERA, RICORDI-SFERA.COM

03. 'SIWA URUSHI' SLIPPERS, ¥16,000 ($135), BY NAOTO FUKASAWA, FOR SIWA, SIWA.JP

04. 'URUSHI LOW TABLE II', £10,000, BY MAX LAMB, FROM GALLERY FUMI, GALLERYFUMI.COM

LACQUER DAY

With its smooth texture and lustrous sheen, urushi (Japanese lacquerware) has long been regarded as a labour-intensive art form that only those with a Zen-like focus are likely to master. However, it is increasingly entering the realm of contemporary design, with practitioners from both East and West embracing the delicate technique to achieve new ends. British designer Max Lamb has thrown the process into the spotlight with his painterly low table, while in the Netherlands, designer Herman van Hulsteijn has highlighted urushi's natural durability by gilding bicycles in layers of lacquer and gold leaf for a molten effect. Modern Japanese brands have also taken a shine to the tradition this season; Sfera teamed up with Kyoto urushi craftsman Keikou Nishimura to bestow a tray and candleholder with a fresh, monumental quality, while at Siwa, black lacquer has been finely painted on to its signature reinforced paper bags, purses and slippers in fine patterns, making urushi infinitely wearable, too.

Stylist: Nathalie Francis. Styling assistant: Sebastian Jordahn

PHOTOGRAPHY: JOHN SHORT, IVAN RUBERTO WRITERS: NICK COMPTON, PEI-RU KEH



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CLOCKWISE FROM RIGHT, PHILIPPE APELOIG IN HIS PARIS STUDIO; DESIGNING THE BROKEN LINES OF THE SLIM D'HERMÈS FONT; THE SLIM D'HERMÈS WATCH, WITH A STEEL CASE AND ALLIGATOR STRAP, £4,750, HERMES.COM







Marking time

Hermès' new watch cuts a dash, thanks to graphic designer Philippe Apeloig

As the world gets to grips with the pros and cons of wearable technology, La Montre Hermès reminds us of the ingenuity of traditional watch design. Though its new Slim d'Hermès watch could rely on good looks alone, Hermès has added a typically stealthy design flourish: the hour markers have been designed by the French graphic designer Philippe Apeloig.

Says Hermès artistic director, Pierre-Alexis Dumas, 'Typography is a key part of Hermès, and our creative director at La Montre Hermès, Philippe Delhotal, has long been obsessed with finding a designer who could work on a micro scale. The physical design of the watch is very elegant, light and discreet, and there had to be a connection between the font and the movement. The watch design also allowed a nice, open dial, which left a beautiful space for the typeface. I wanted to work with Apeloig because of his didactic style, that essential approach that says, "What can I take away?"'

And, having invited Apeloig to redesign the identity of Puiforcat, the Hermès-owned silversmith, Dumas approached him to collaborate with Delhotal on the watch. Apeloig liked the idea: 'Most of my work involves working with type and letters, but here you have to invent something because the numbers already exist. The Slim d'Hermès font is a combination of straight and curved lines, very fine; a single line that is broken, with no difference in thickness. It is simple, sober.'

Despite the limitations of scale, Apeloig was non-plussed. 'You have to think of the function, so the font has to create an interesting dialogue between the numbers and the shape. It really should not be an effort to see the numbers when you glance at the watch – they have to be obvious.'

The font not only defines the watch's light character, but, as with all La Montre Hermès' horological endeavours, there is a sly, humorous tick: 'The broken lines are there to create a silence; a hiatus, like the "start and stop" of time,' says Apeloig. 'That they are not complete creates a kind of attraction, like a magnet that attracts the lines together but also the viewer to look.'

PHOTOGRAPHY: ELODIE CHAPUIS WRITER: CARAGH MCKAY

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Nailing it

Natural, odourless pigments let Buly show its polish

The man behind the revival of 19th-century Paris pharmacy Buly, Ramdane Touhami reinvents old cosmetic and olfactory formulae for an inquisitive contemporary audience. His latest project is a line of natural nail pigments. 'Nail polish has a very chemical smell. I wanted one with no smell, that you can apply on a bus or a plane,' he says. He discovered a raft of stones and plants with vibrant colours, which could be processed into an odourless base. He has also designed a coffret of brushes with brushmaker Raphael, supplier to Matisse and Van Gogh, each with fine points for specific nail-painting purposes. 'Laque Universelle' is released in autumn. *buly.com*

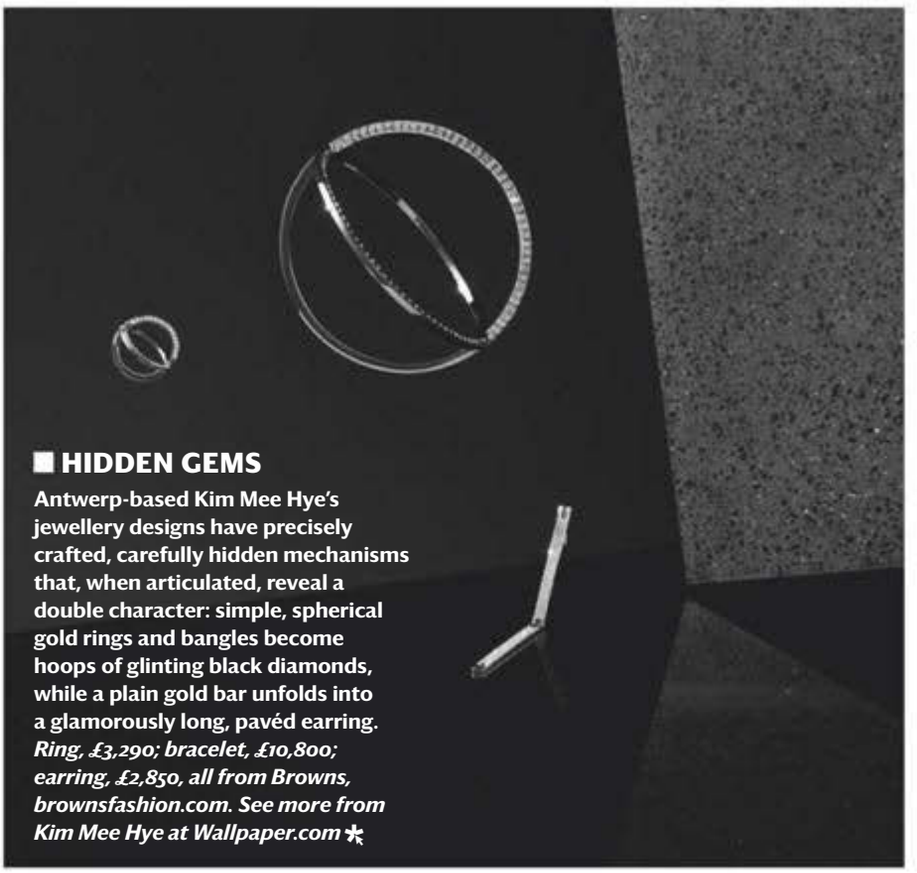


NATURAL-PIGMENT NAIL POLISH, FROM €10 TO €500 (DIAMOND POWDER FACTORS IN SOME SHADES); COFFRET OF TEN BRUSHES, NATURAL OR SYNTHETIC, FROM €40 TO €150

BORN AGAIN

The relationship between Enzo Mari and Milanese design company Danese has generated many memorable designs over its near-sixty year course. Take his 'Bambu' vases, designed in 1969 and now back in production. The vases cleverly highlight the parallels between phytomorphic and architectural forms, and each version is achieved by slicing the same master mould at different heights. Although initially produced in coloured plastic, with some experimentation in other materials like unglazed porcelain, the 'Bambu' vases have been revived in smooth ceramic. *danesemilano.com*





HIDDEN GEMS

Antwerp-based Kim Mee Hye's jewellery designs have precisely crafted, carefully hidden mechanisms that, when articulated, reveal a double character: simple, spherical gold rings and bangles become hoops of glinting black diamonds, while a plain gold bar unfolds into a glamorously long, pavéd earring. *Ring, £3,290; bracelet, £10,800; earring, £2,850, all from Browns, brownsfashion.com. See more from Kim Mee Hye at Wallpaper.com*

PHOTOGRAPHY: BENJAMIN BOUCHET, IVAN RUBERTO WRITERS: EMMA MOORE, PEI-RU KEH, CARAGH MCKAY



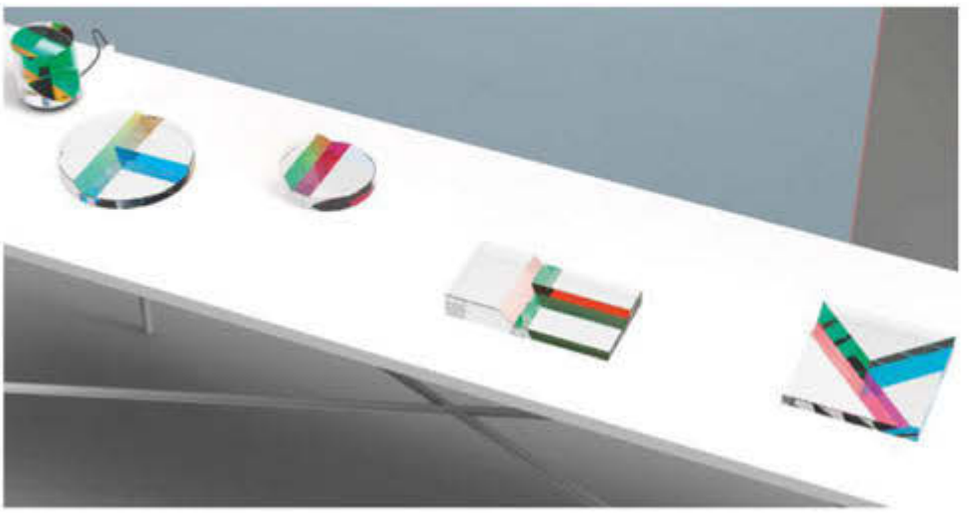
JOEP VAN LIESHOUT IN FRONT OF HIS CAVE-LIKE POOLHOUSE, WHICH WILL BE PRESENTED BY CARPENTERS WORKSHOP GALLERY AT DESIGN AT LARGE AT DESIGN MIAMI/BASEL

Cave man

Atelier Van Lieshout's modern primal pool house

One of the most striking structures of this year's Design at Large programme at Design Miami/Basel will be Atelier Van Lieshout's Poolhouse. Forming part of a collection of works curated by hotelier André Balazs, and presented by Carpenters Workshop Gallery, the piece by the Dutch design studio is minimal in function yet luxuriously organic in shape, and includes a lounge, bedroom, bar, children's playground, and dressing room. Interiors are designed to look like they've been hewn out of stone (in a style the designer calls 'Nouveau Brutalism'), while furnishings are geometric functional sculptures, a stark contrast to the organic shell. Blurring the boundaries between art, design and architecture, the pavilion is typical of the work of Van Lieshout, who says, 'The Poolhouse and its sculptures couple the pursuit of progress with a longing for the primitive past.' The Design at Large programme, which debuted at Design Miami/Basel last year, presents large-scale works that break out of the traditional gallery space. Under Balazs' curatorial direction, this year's programme concentrates on the themes of modularity, environmental awareness and flexible living, and also features projects by Edouard François, Shigeru Ban and Jean Prouvé.
ateliervanlieshout.com

Design Miami/Basel Preview 2015



CUT DIAMONDS

Another Design Miami/Basel standout project is Tomás Alonso's modern interpretation of Swarovski's crystal. The London-based designer was given the opportunity to produce a collection in collaboration with the illustrious crystal house, after being announced as one of the winners of the inaugural Swarovski Designers of the Future Award. Alonso chose to focus on 47°, the cutting angle at which crystal either reflects or refracts light. The resulting range, created with geometric precision, includes lighting, mirrors and tabletop objects, and will be shown in a booth also designed by Alonso.
tomas-alonso.com; swarovski.com

PHOTOGRAPHY: INGMAR SWALUE RENDER: TOMÁS ALONSO WRITER: ROSA BERTOLI

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THE VINSON VIEW

Quality maniac and master shopper Nick Vinson on the who, what, when, where and why



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01 Counter productive

What's in store for Picky Nicky and the Wallpaper* team

If you visited Wallpaper* Handmade at the Wallpaper* Arcade or our 'Handmade: 5 years of gastro greats' at Expo Gate during this year's Salone del Mobile, you may have spotted our teaser video for WallpaperSTORE*, our new e-commerce project soon to be delivering the best in design to homes and offices around the globe. After a few years of planning, we secretly started working on it last summer and I for one think I may have found my dream job (as if being a columnist for Wallpaper* was not fun enough). Picky Nicky is now officially GMM – that's general merchandising manager, an old-school department store title – so basically I get to curate our offer, scouring the world for the refined stuff for you to surround yourselves with.

Naturally, we spent many months working on the site design – think clean layouts, great photography, bespoke fonts and industry-leading functionality and usability. Our award-winning art directors and digital designers worked alongside the in-house digital design team from The Level Group, our Milan based e-partner, to perfect everything so that it not only looks fantastic but works flawlessly.

But the really fun part was drawing up a list of brands, designers and makers to approach, sharing our top secret project with them, and then being chuffed to bits by their excitement and enthusiasm as, like us, they understand there is a massive gap in the market for an expertly edited selection of the best the world can offer.

Picking what to stock? Well, that's Picky Nicky's speciality. I can draw from a well-trained global army of Wallpaper* editors, who feed in ideas, find new talent and discover brands before anyone else. I also have a no-compromise approach to getting what I want, and as some very lovely things are already relatively easy to get hold of, at least in some major cities, we have gone a step further, persuading brands to give us new products months before they present them at trade fairs, developing special colours and finishes, and best of all, bringing back to the market favourite objects designed by the masters but not currently in production.

You can read about WallpaperSTORE* in next month's issue and, if you turn to page 120, you will get some idea of what's coming. I won't spoil the surprise, but for the best in tabletop and entertaining, textiles and wallcoverings, home fragrance, lighting, barware, desktop and stationery, grooming, technology and travel goods, trust me, you will find them only at store.wallpaper.com, where you can also sign up for our newsletter. And while you're at it, follow us on Instagram at @store.wallpaper.



02

Wallpaper* Handmade

A selection of the amazing products we've commissioned for our Handmade project over the past six years will now be offered for sale exclusively at WallpaperSTORE*.



03

Delivering everywhere soon

Wallpaper* is read in 93 countries, so naturally we will be delivering worldwide.

ILLUSTRATOR: DANAE DIAZ



The world's best trousers.

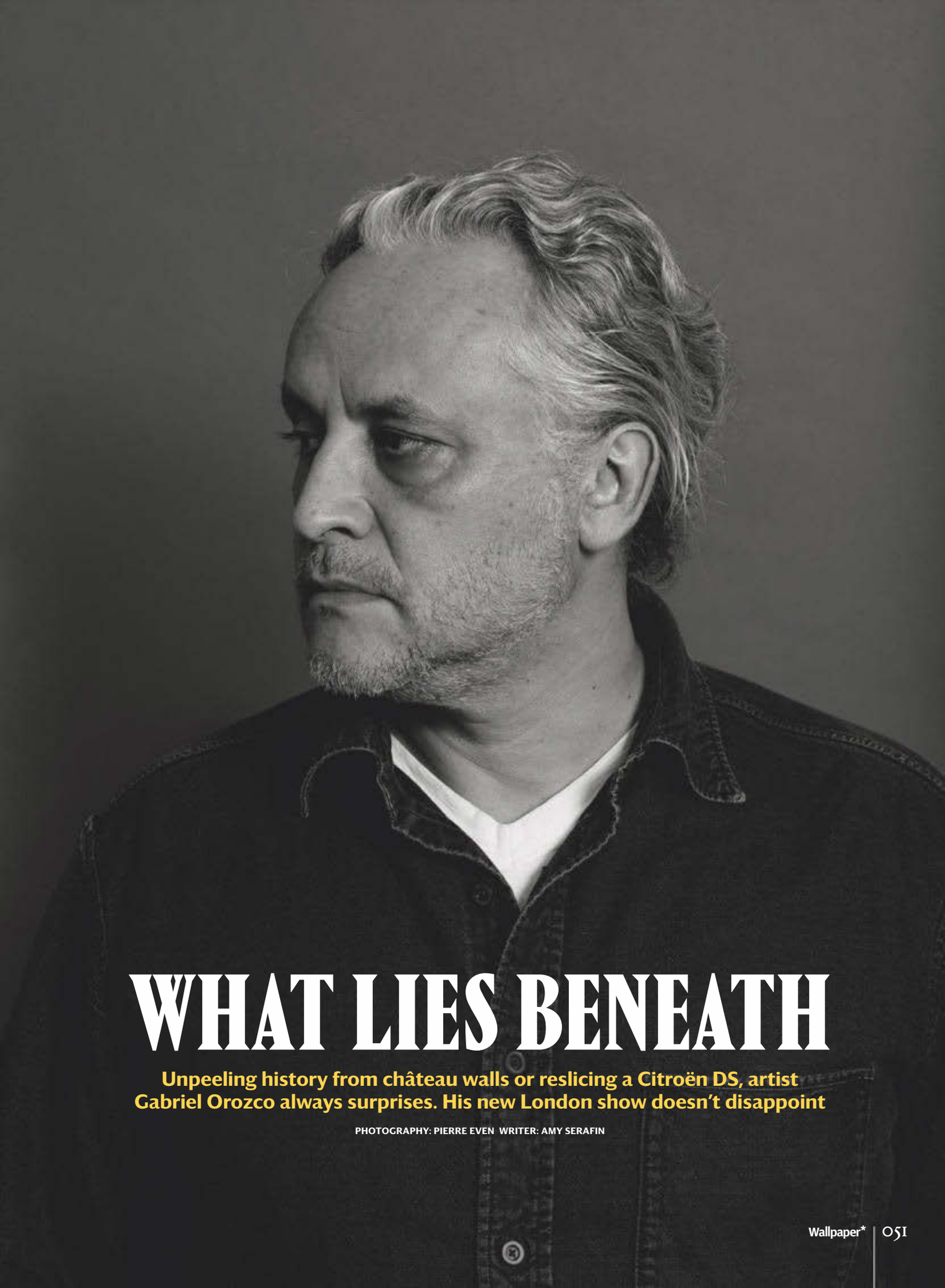
INCOTEX

A SLOWEAR BRAND

OPPOSITE, GABRIEL OROZCO PHOTOGRAPHED AT DOMAINE DE CHAUMONT-SUR-LOIRE, A FRENCH CHÂTEAU, WHERE HE WAS ATTENDING THE UNVEILING OF HIS COMMISSION, ***FLEURS FANTÔMES***, EARLIER THIS YEAR

THIS PAGE, ELEMENTS OF ***FLEURS FANTÔMES***, WHICH WAS INSPIRED BY PEELING LAYERS OF ANCIENT WALLPAPER IN THE CHÂTEAU'S GUEST BEDROOMS





WHAT LIES BENEATH

Unpeeling history from château walls or reslicing a Citroën DS, artist Gabriel Orozco always surprises. His new London show doesn't disappoint

PHOTOGRAPHY: PIERRE EVEN WRITER: AMY SERAFIN

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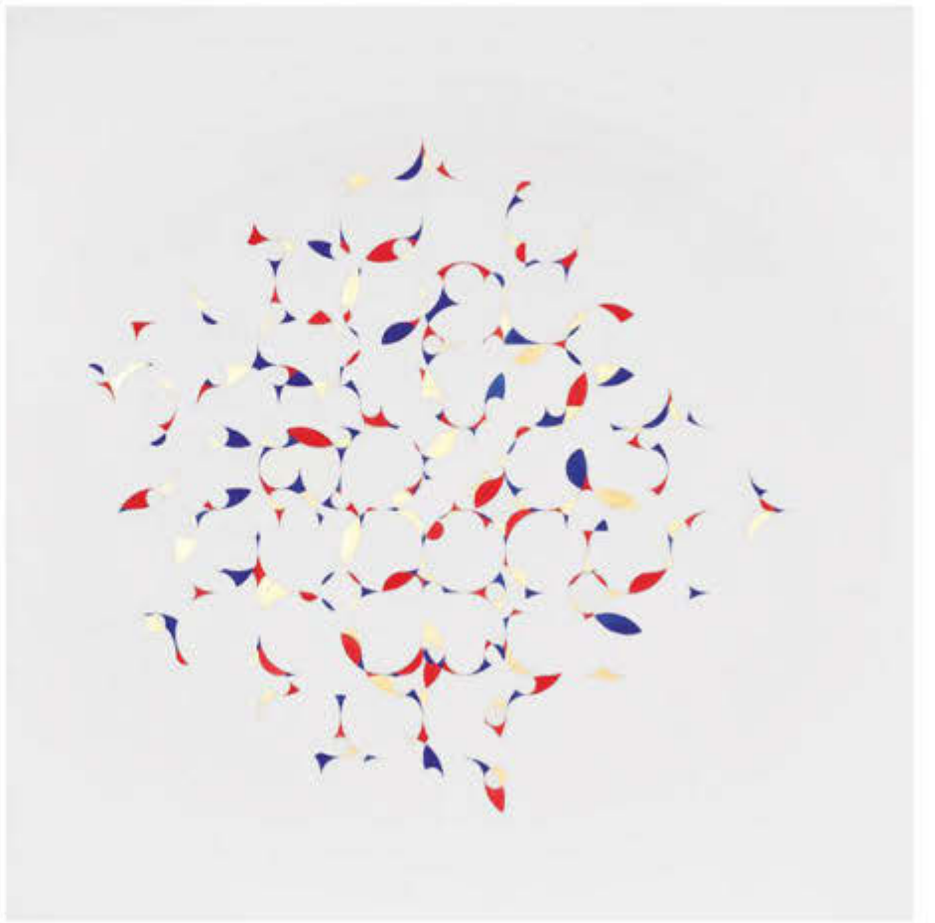
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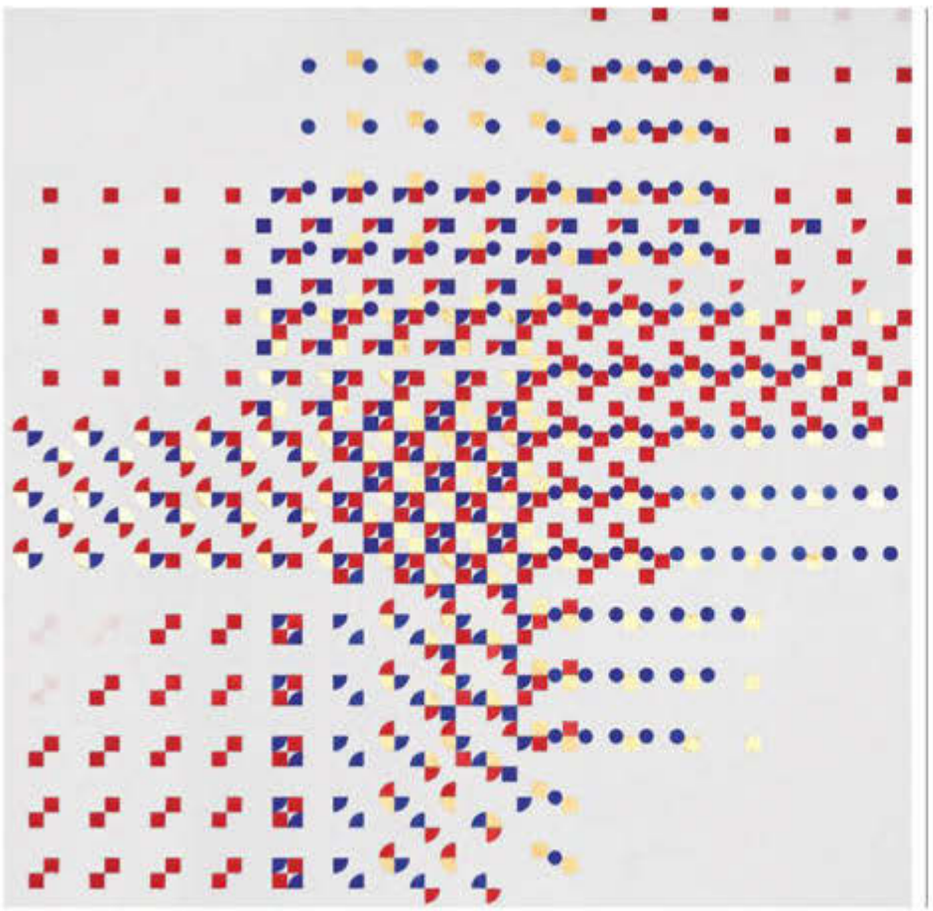
WWW.AGRESTI.COM

Gabriel Orozco figured that being the subject of a retrospective at the Museum of Contemporary Art in Tokyo this year was as good an excuse as any to move with his family to Japan. Which means that if you ask the artist where he resides, the answer is now even more convoluted than before, when he lived between Mexico City, Paris and New York.

Never knowing where Orozco is going to show up next is an apt metaphor for his career. The Mexican artist glides from photography to sculpture, from installation to painting, from conceptual to concrete, refusing to be categorised. 'I don't like to repeat myself,' he explains, admitting that he even grew weary of his recent mid-career retrospectives. 'If I see my work again and again, I start to get bored.'

'He manages to master each form while raising questions that go beyond the form, and that's what characterises a great artist,' notes Christine Macel, chief curator at the Musée National d'Art Moderne at the Centre Pompidou, which hosted an Orozco retrospective in 2010-2011.





Orozco's latest work is showing this summer at the Marian Goodman gallery in London. As usual, part of it is made from objects he's chanced upon – this time scraps of fabric from *obis* (kimono sashes). He bought them in a shop in a small Japanese town because he found them beautiful and appreciates that fabrics are important in Japanese culture and Buddhist art.

After studying them for a while and getting over his feeling that it would be 'sacrilegious' to cut them, he took a circular knife and cropped them, flipping them from front to back, to front again, to create geometric forms made of circles, vaguely reminiscent of mandalas. 'The embroidery is sometimes more beautiful on the back than on the front,' he says. He mounted the results on layered squares of paper on a Japanese scroll like a collage, the gold threads in the fabric reflecting the light.

Orozco is also presenting new paintings in London, part of his ongoing exploration of circular forms and grids, a system of sequencing colours taken from how knights advance on a chessboard. 'I like the knight's movement because it's a tri-dimensional proposition in a bi-dimensional game,' »

TWO OF OROZCO'S UNTITLED 2015 WORKS SHOWING AT MARIAN GOODMAN GALLERY IN LONDON, BOTH TEMPERA AND BURNISHED GOLD LEAF ON LINEN CANVAS

Images: courtesy of the artist and Marian Goodman Gallery, © Gabriel Orozco

1996 – *Atomists*
A series of computer-generated prints where newspaper sports images were overlaid with geometric circles



1997 – *Black Kites*
During a six-month convalescence, Orozco covered a skull in a chequerboard design using graphite pencil



1993 – *Empty Shoe Box*
For his first major international show at the Venice Biennale, Orozco placed an empty shoebox in his allotted space



1993 – *La DS*
Orozco removed the central third of a vintage Citroën DS, giving the car a super-streamlined shape



2014 – *Inner Cut: Small Bone*
A birchwood boomerang, handmade by Orozco and later reunited with its cut-out leftovers



he says. He does these paintings in egg tempera and gold leaf, in the manner of medieval icons. He creates them in Mexico with an expert restorer in tempera, a material he calls 'difficult, mysterious and permanent'.

We met in spring this year at the Domaine de Chaumont-sur-Loire, a 15th-century French château, where he was attending the unveiling of a commission for the site (showing until November 2015). When he first visited the château, what inspired him most was the layers of old wallpaper, dating back to 1875, peeling off the walls of the former guest bedrooms. He enlarged and copied the motifs using a machine from the 1970s that sprays oil paint on canvas, resulting in strange, blurry reproductions of the patterns and flowers. The work's name, *Fleurs Fantômes*, makes reference to the ghosts, or fragments, of a disappeared past.

Orozco's own personal history began in 1962 in Jalapa, Mexico, where he was born to a father who painted communist murals and a mother who played the piano. He decided to be an artist at an early age. 'I saw my father working every day, and he looked very happy painting, painting, all the time painting.'

He attended the Escuela Nacional de Artes Plásticas in Mexico City, receiving a classic fine arts education. He then moved to Madrid, in 1986, where he took courses at the Circulo de Bellas Artes. In Spain he discovered works by the likes of Piero Manzoni and Joseph Beuys, and started to see that art was everywhere to be found, either ready-made or ripe to be manipulated. Taking particular inspiration from the detritus of human activity, he's since applied this philosophy to everything from fruit at an abandoned marketplace to tumble-dryer lint.

From the outset he refused to play it safe, even when his career began to take off internationally. For his first major show, the 1993 Venice Biennale, he pulled a shoebox out of his backpack and placed it on the gallery floor. Marian Goodman, who represents Orozco, recalls, 'He had placed his humble yet challenging shoebox in his allotted space. It seemed to be causing quite a stir, with at least one dealer and one artist interested in taking his space away, because there was nothing in it except a shoebox, seeming to demand, "Where is the art here?" I remember Gabriel being calm. It was quite a statement for an artist showing internationally for the first time.

That same year Orozco also created one of his most spectacular pieces. Every day for a month, he and an assistant sawed their way through a vintage Citroën DS. They cut it lengthwise into thirds, removed the middle section (including the engine), then put it back together. Though its fantastically streamlined proportions implied greater speed, it could no longer go anywhere.

In 1997 Orozco dealt with the spectre of his own mortality by turning a human skull into art. His lung had collapsed and he wanted to spend his convalescence alone. He spent nearly six months covering a skull with a chequerboard design using graphite pencil. This was a decade before Damien Hirst did his platinum and diamond skull, and even Orozco found it a bit disturbing. 'When I finished it I couldn't believe I did that, I was like a kind of freak monster or something. And then I put it in my closet for a month.'

The artist is fascinated not only with the objects he chances upon but also with what's missing or been removed. One summer at his country house in France, he decided to teach himself how to throw a boomerang, then cut his own, out of birchwood. 'I liked the leftovers,' he says. 'I put them aside and said, "Maybe I can do Matisse with this.' He flew his home-made boomerangs before hanging them on the walls of the Marian Goodman gallery in New York last year. 'I didn't know what to do with the cut-outs. Matisse is too good. But I didn't dare to trash them. So I put them back with the boomerang.'

'When I finished the skull I couldn't believe I did that, I was like a kind freak monster or something'

As for those circles that show up repeatedly in his works, he says, 'I believe the idea of movement, circulation, containers, focus, concentration, pointing, all have to do with circular forms in motion and the connecting of circles and elements like individual bodies.' Over the years he has created an installation from four circular yogurt lids; photographed round blobs of toothpaste-thickened spit; and superimposed circles onto images of athletes in motion.

Macel says that despite the artist's multiplicity of styles, his overall body of work is remarkably coherent. 'No medium is isolated from the others.'

But Orozco often finds himself in the position of a rock band that disconcerts its fans by changing styles. These days, for example, critics tend to pan his tempera circle paintings. He responds that there should be a degree of breaking expectations. 'Every work has its own life because that work generates more works. Then you keep doing different things, because they are all part of the body of work. Some people end up understanding the reasons for each work, but that at the beginning a lot is disappointing.'

And so, I ask, if you don't disappoint, does that mean you haven't done your job? 'At this point I don't have to worry about it,' he smiles. 'I will always disappoint. I have managed very well to impose myself, so expectations are very high.' ✱

Gabriel Orozco is at the Marian Goodman Gallery, London, 12 June to 7 August, mariangoodman.com

Images: courtesy of the artist and Marian Goodman Gallery. © Gabriel Orozco

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WRITER: JOSH SIMS

Fashion: Raphael Hirsch. Hair: Roxane Attard using Bumble and bumble. Make-up: Dele Olo. Model: Serge Rigvava at Elite. Casting: Adam Hindle



THIS PICTURE, AN ELECTRO-PNEUMATIC STEAMING AND BLOWING DUMMY USED TO FINISH JACKETS AND COATS AT HERNO'S BASE IN LESA, ITALY

PHOTOGRAPHY: ALBERTO ZANETTI

OPPOSITE, JACKET, €570; JACKET (WORN UNDERNEATH), €440, BOTH BY HERNO, HERNO.IT. SHIRT, £125; TROUSERS, £350, BOTH BY PRINGLE OF SCOTLAND, PRINGLESCOTLAND.COM

PHOTOGRAPHY: JAN LEHNER

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Claudio Marenzi, CEO of Italian outerwear company Herno, stands back to admire the army officer's uniform that he wore during his national service. He pulls wide the jacket's waist, then gesticulates to his somewhat larger girth decades on. 'At least the hat still fits,' he jokes. The uniform, with its considered fabrication and carefully placed pockets is just one of the vintage items littering his offices, each, he says, an inspiration to his work.

There are Eames chairs, paintings, art books and, Marenzi being an Italian businessman, the obligatory Rolex Submariner watch.

Across the way, behind a rail of ultra-light, waterproof down jackets, his design team is trying on a few *prototipi*. They don't keep them on for long – it is a hot day at Herno HQ, in Lesa, on the shores of Lake Maggiore, north of Milan. 'The lake is where I feel at home. It's where I relax,' Marenzi muses. 'It's a form of meditation to me.' It's been a long time since Marenzi studied philosophy. Indeed, he didn't finish his studies – as an antidote to too much pontification, his father, Giuseppe, who died in 2012, brought him into the family firm. 'I started young, at 14, during the school holidays, going round the trade fairs, working in the factory,' says Marenzi. 'But I feel very lucky. I'm very much my father's son – he gave me this.'

Herno was established by Giuseppe and his wife Alessandra in 1948, when the best protection anyone subject to the region's warm, wet weather might hope for was a cotton mac treated with castor oil. Giuseppe thought he could do better – indeed, over the following decades his company became a leader in its field, making coats and jackets for Giorgio Armani, Louis Vuitton, Jil Sander, Hermès and even Burberry – a company that had made raincoats the best part of a century before Herno was founded.

But in the mid-2000s the writing was on the wall – big brands were taking their orders to cheaper, Far Eastern factories. Claudio Marenzi, the youngest of three brothers then working with their father, had a solution: revitalise the manufacturer's own name by going high-tech. There was something of a bust-up over this. 'Sometimes you have to postpone the tranquility of the family in the struggle to save the company – because families can recover but companies rarely do,' Marenzi notes. His brothers objected to the plan, but his father, who had pioneered the use of double-faced fabrics, was convinced. So Marenzi's siblings left the company on good terms, and he found himself in the big chair. He has certainly made himself at home there. Herno's turnover in 2007 was around €7m. This year it is projected to be ten times that.



HERNO CEO CLAUDIO MARENZI CLOCKING IN AT THE FACTORY'S ORIGINAL 1950S MACHINE

PHOTOGRAPHY: ALBERTO ZANETTI

'What makes us different is that we're manufacturers. We start by asking why anything should be done, and if it must be, thinking about the best way of doing it,' Marenzi explains. 'Why do we need a certain kind of coat? How can we best combine style with that functionality? In fact, it's odd, because raincoats are really not part of the Italian tradition, but time has allowed us to develop certain technical skills that mean »



A GARMENT-WRAPPING MACHINE AT THE END OF THE PRODUCTION LINE, WITH MEN'S COATS WAITING TO BE PACKED

PHOTOGRAPHY: ALBERTO ZANETTI

advanced outerwear has become something of a specialism for Italian companies.'

Marenzi cites the likes of Moncler and Stone Island – indeed, Carlo Rivetti, Stone Island's president and creative director, is a good friend. But Stone Island 'is much more keen on finishing, on dyeing and washing, at which it's the best,' Marenzi says. 'We're more keen on the manufacturing process. Once I've ironed my garments, I really don't want to touch them again.'

Herno's spartan production facilities, self-sufficient in power thanks to banks of solar cells on almost every roof, are part tradition – lines of seamstresses working away at sewing machines – and part lab, with, for example, specialist thermal glueing and hot and cold pressing machines providing next-generation stitchless seams, because even the smallest hole can let in water – 'It's like cooking,' Marenzi offers. 'For a long time we cooked with fire, now we cook with chemicals. We used to stitch, now we bond.'

The cutting room is fully automated, best able to provide the intricate shapes for Herno's ergonomic styles. Warehouses are packed with the latest technical fabrics – the kind used to make sportswear, ski and mountaineering clothing – which Herno develops with a handful of suppliers such as Gore-Tex on the basis of exclusivity for three or four years, or for as long as it can arrange while maintaining an accessible price for its garments ('It's a competitive market. Put an extra €5 on a product and the consumer wants to know why,' explains Marenzi.)

Herno's communications now are as clean-lined as its products too. If, historically, the brand liked imagery showing joyful models doing something active, now it prefers to focus purely on the product. 'I don't ever want to push some kind of lifestyle again,' Marenzi says. 'If you're the type to buy Herno you probably appreciate the product in itself enough. You shouldn't feel richer or sexier or more intelligent wearing Herno.' Just, hopefully, warmer and drier.

Certainly, Marenzi believes Herno and other, similar, companies are transforming the industry's value system, pushing performance rather than photogenic artisans as its USP. He gestures to his own, rather conservative attire – navy blazer, white shirt, jeans. 'We will still be wearing this kind of thing, but the way it's made and the way it works will be different,' he says, slipping on a Herno blazer which, while looking much the same as his, also happens to have the kind of performance qualities that would be useful at, say, Everest base camp. 'You have to be sensitive to the aesthetic of course,' he adds. 'If a garment is too technical or looks it, it won't sell. It has to be just right for today.'

If, Marenzi further suggests, quality is often based on how much handmaking goes into a garment, future generations will gauge quality by its performance standards. 'The whole fashion system looks old, its idea of seasonality is old,' says Marenzi. 'What is modern is a new focus on the garment and how it works for you. It's more important that a jacket is rainproof and breathable but also packable than it is that it's handmade. People sense those qualities in a garment. We think of ourselves as engineers of the sartorial.'

Or, perhaps, athletes of the techno-artisanal, pushing to make each garment ever lighter and cosier. 'It might seem there must be some ultimate jacket, one that can't be lighter or more waterproof,' Marenzi says, 'but we're not there yet. In fact, it's just like running the 100m; you're always shaving off 100ths of a second. It gets more difficult, but you keep squeezing. And there are new avenues to explore – fabrics that make you feel good in some way. I'd like a jacket that helps combat my allergies for one...'

Perhaps, too, this projected cultural shift in the mechanics of fashion explains why Herno's nylon down jackets, around 20 per cent of the brand's total production, are made not in Italy, but under Herno's supervision in Romania. For one, labour costs for such tricksy garments are too high to allow their manufacture in the motherland; but, more importantly, Marenzi just doesn't think the modern consumer much cares. He could, given lax EU labelling law, easily circumvent the issue, but those Herno garments made further east clearly state as much.

'Ethics are important in business,' adds Marenzi. 'While most consumers look at quality, price and brand now, it's something they will look at more in the future. I want to be open about what we're doing. I don't want to mix up any message. In fact, I don't want to give any kind of message. Just product that works, product that looks good.' ✱

'The fashion system's idea of seasonality is old. What is modern is a new focus on the garment and how it works for you'

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MODEL: ELM by Jehs + Laub

PHILIPPE PARRENO (STANDING, LEFT) IN HIS PARIS STUDIO WITH SOME OF THE COLLABORATORS ON HIS 'H {N)Y P N(Y} OSIS' EXHIBITION, FROM LEFT, SOUND DESIGNER NICOLAS BECKER, VIRTUOSO PIANIST MIKHAIL RUDY, PRODUCTION DESIGNER RANDALL PEACOCK, AND SOUND DESIGNER DJENGO HARTLAP. PLAYING BEHIND THEM IS PARRENO'S NEW FILM, *CROWD* (2015)



'We invited 300 people into the space and hypnotised them,' says the artist Philippe Parreno. He's describing a new film that's part of his vast show in New York's Park Avenue Armory this summer, shot in the venue itself before any of the other pieces were installed. 'This was last winter,' he explains. 'As the group became relaxed and receptive, I showed them the other films and works that I was planning on putting in the exhibition later, and shot. So in a way they were exposed to my future, to the exhibition as I was imagining it, before it was invented – it's kind of like science fiction, no?' He leans back in a modernist leather chair in his Paris studio, surrounded by rows of musical equipment and blinking computers. 'So you go into the actual exhibition now and see the film of these people watching something – something which doesn't yet exist – it's like you are able to share something with them across time, like communication from a parallel dimension.'

Concepts to do with sharing, with boundaries being crossed, with different timelines and realities coming together are ideas at the heart of Parreno's work. Since the 1990s, he has promoted the notion of the 'exhibition as medium' (see W*176). This is the idea that individual works function as components in a larger scheme; and that it's the exhibition in its entirety that matters most, that provides a communal space to bring people together – immersing them in a kind of totalising experience.

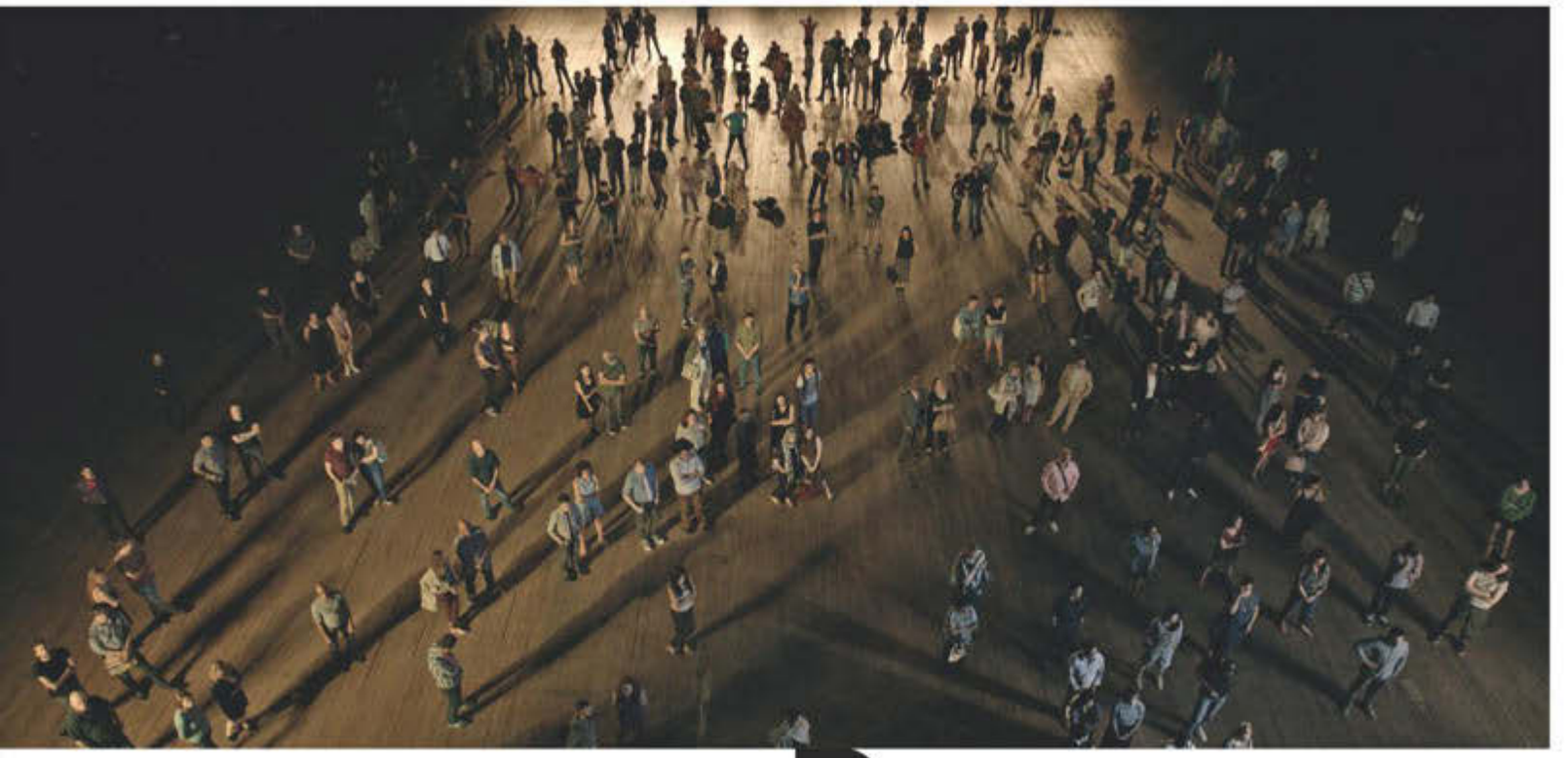
The Armory show, titled 'H {N)Y P N(Y} OSIS' (pronounced 'hypnosis'), is the grandest statement yet of this philosophy. While Parreno's widely praised show at Palais de Tokyo in 2013-14 may technically have been a larger affair, like most museum displays, it was broken up across different galleries. The Armory's Drill Hall, on the other hand – originally built in the 19th century for military parades – is a single, gargantuan room of 55,000 sq ft. This means the various elements in the show can play out simultaneously, the sequences and events constantly informing each other, overlapping to create near endless combinations.»

Mix master

Artist Philippe Parreno synthesises talent and hits a high note in New York

PORTRAIT: JEAN-NÖEL LEBLANC-BONTEMPS WRITER: GABRIEL COXHEAD





‘I wanted to keep the space open,’ explains the artist, ‘to enable an architecture of attention – an architecture that is created by visitors as they make their way through the space. The Palais de Tokyo show was like a garden – that was how I described it: it progressed in a single direction. The Armory show is more like a park, where people are free to wander.’

Apart from the new film, *The Crowd* (2015), with its 300 hypnotised subjects, the other components of ‘H {N)Y P N(Y} OSIS’ are previous pieces and revisited formats, which have been recombined to powerful, grandiose effect – and also to impart a conscious New York flavour. ‘The idea is for the space to seem animated by the city,’ Parreno says, ‘as if the locale is trying to communicate directly with you, to take over.’

There’s his film, *Invisibleboy* (2010), in which an immigrant boy in Chinatown has visions of otherworldly aliens – the creatures scratched directly onto the film stock to give them a palpable sense of occupying a different reality; and also *Marilyn* (2012), where the camera creeps somnambulantly around a vision of Monroe’s suite at the Waldorf Astoria. Hanging from the Armory’s vast vaulted ceiling, meanwhile, are rows of Parreno’s trademark marquees, their monochrome brilliance like some heavenly version of Broadway, each of them programmed to play music across the huge space – classical pieces as well as ambient, electronic scores – while more music also emanates from ghostly pianos apparently playing themselves. And in what can only be described as a kind of giant, mechanical dance, the massive film screens occasionally rise and fall, and roof blinds slide open and closed, seemingly opening up the venue to the amplified street and traffic sounds from Lexington Avenue outside.

ABOVE AND OPPOSITE, STILLS FROM *CROWD*, WHICH WAS SHOT USING AN ALEXA 65, A LARGE-FORMAT 65MM DIGITAL FILM CAMERA. PARRENO FILMED 300 HYPNOTISED PARTICIPANTS AT NEW YORK’S PARK AVENUE ARMORY, AHEAD OF HIS EXHIBITION THERE

The result is a shifting, spectral wonderland, where moments of thrumming noise and dazzling movement contrast spectacularly with sequences that convey a quieter, more melancholy sensibility.

Inevitably, such a multimedia extravaganza is too complex and multifaceted for any one person to produce alone –which is why Parreno’s ethos of sharing extends to working with numerous collaborators. Indeed, rather than the traditional role of a single, solitary artist, Parreno has in the past likened his job to that of a producer or choreographer, bringing together disparate individuals to realise a collective creation.

Often, these collaborators are other artists. ‘H {N)Y P N(Y} OSIS’ brings in the conceptual artist Tino Sehgal, for instance, who works with ‘constructed situations’ – using actors or dancers to perform certain actions. ‘An army of little girls’, is how Parreno describes Sehgal’s participants, all of them dressed up to resemble Ann Lee – a Japanese manga character that Parreno and fellow artist Pierre Huyghe bought the rights to years ago, and who has featured in numerous works.

But beyond artists, Parreno also works closely with specialists from all sorts of other disciplines, building



up a stable of like-minded creatives. Randall Peacock, a New York-based production designer responsible for some of the most daring fashion shows of recent years, and who began working with Parreno on the Palais de Tokyo show, calls it 'a true collaboration – that kind of teamwork, where everyone clicks and there's mutual respect. It's extraordinarily rare to get that.' He continues, 'It's like being in a great band, or something. Philippe is highly respectful of other people's abilities. He gives you an idea and lets you run with it – he really believes the process is part of the work.'

Nicolas Becker, a French sound designer whose credits include such films as *Gravity*, affirms the central importance of process. 'Working in the film industry is usually very illustrative – you aim towards an end goal. With Philippe, it's the opposite. He'll say, "Let's concentrate on the process, the journey, and see what emerges."' Becker has been working with Parreno for nine years, ever since the footballing feature film *Zidane: A 21st Century Portrait* (which Parreno co-directed, with fellow artist Douglas Gordon). 'For one project I might meet with a renowned philosopher; recently I worked with a biochemist – it's about always trying to make unexpected connections between different fields,' explains Becker.

For Parreno's Armory show, the fruits of those connections include daily recitals by the virtuoso pianist Mikhail Rudy, graphic design by M/M (Paris), and electronic soundscapes by avant-garde musicians such as Robert Aiki Aubrey Lowe – as well as a host of behind-the-scenes collaborations.



TYPE-NOSIS FROM M/M PARIS

OUR LIMITED-EDITION COVER WAS CREATED BY PARRENO AND GRAPHIC DESIGN DUO M/M (PARIS). TITLED, *NEW YORK HYPNOSIS, H {N)Y P N(Y} OSIS*, IT IS A 'GRAPHYPNOTIC' INTERPRETATION OF PHILIPPE PARRENO'S MARQUEE. M/M PARIS IS BEHIND THE GRAPHICS FOR THE EXHIBITION, INCLUDING A BESPOKE TYPEFACE, SEEN ON THE COVER AND ACROSS THESE PAGES

The idea is that the exhibition constantly interweaves live and recorded elements, designed and spontaneous gestures, reality and fiction – but also synthesises these experiences into a single, seamlessly unified entity. 'It's like a gamelan,' says Parreno, comparing it to the Indonesian ensemble music. 'The individual objects all have their own identity, but come together to produce a new, powerful whole.'

Ultimately, the essence of the exhibition is perhaps best summed up by another term that Parreno uses: 'synchronicity'. He means it in the obvious way, that events in the space overlap and occur together; but also to describe a special environment where time seems suspended, and visitors feel like they've temporarily stepped beyond the normal, diachronous flow of their lives. And if that sounds like a kind of supernatural thinking, then it's entirely appropriate for evoking the haunting effect of 'H {N)Y P N(Y} OSIS', with its alchemical feeling of boundaries and categories melting away. 'Modernity separates things into different media and labels, puts everything into boxes – one for sound, another for pictures, or for different disciplines, and so on. As an artist, I want to expand beyond that, to find new approaches, new rituals. An exhibition is a kind of ritual – I just want to find new ways of performing it.'★

'H {N)Y P N(Y} OSIS' shows at Park Avenue Armory, New York, from 11 June to 2 August, armoryonpark.org

Film stills: © Philippe Parreno. Courtesy Pilar Corrias, Barbara Gladstone, Esther Schipper

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THE CONSTRUCTION SITE OF THE SAN FRANCISCO MUSEUM OF MODERN ART EXTENSION, WHICH RUNS CONTIGUOUSLY WITH THE BACK OF THE CURRENT BUILDING AND WILL DOUBLE THE MUSEUM'S SIZE

Bay watch

San Francisco is no stranger to big ideas – but a $610m extension to SFMOMA is set to change the way we access modern art

PHOTOGRAPHY: JOE FLETCHER. WRITER: EMMA O'KELLY





A VIEW OF THE MUSEUM AND ITS EXTENSION, LOOKING NORTH-EAST FROM THE YERBA BUENA GARDENS. THE EXPANDED MUSEUM WILL OPEN UP AND FRAME VIEWS OF THE NEIGHBOURHOOD

The young tech millionaires of Silicon Valley may be newcomers to the world of contemporary art, but their entrepreneurial forebears have a long history of collecting. And of giving back. Private collectors in the Bay Area, both new and established, have already stumped up 90 per cent of the cash for the $610m extension to San Francisco's MOMA, to open next spring. According to the museum's director Neal Benezra, artistic engagement and philanthropy in the region are at an all-time high: 'San Francisco and the surrounding area are awash with contemporary art collectors. We have 32,000 works and attendance has tripled in 18 years. We have never had enough room and, with many more works coming to us, we need space to display our rapidly growing collection.'

Enter an undulating, white concrete extension that will double the square footage of the museum, to around 450,000 sq ft, and greatly increase free access space. Designed by Norwegian-American architects Snøhetta, it will slide in neatly next to the existing SFMOMA, created by Mario Botta in 1995. The much-loved original building will remain intact (bar a new sweeping staircase), and Snøhetta's graceful addition will connect it to the dark, closed-off alleyways that surround it.

'Our biggest challenge was working with the dense, urban site,' explains Snøhetta founding partner Craig Dykers. 'South of Market [the gallery's location] is defined by large highways. It's a little inhospitable. Few people knew these small alleys even existed.' By opening them up, Dykers hopes the whole area will flourish. Shop owners, restaurateurs and gallerists have already started snapping up leases. 'I think it will become a prime market for younger artists,' he says.

You only need walk past a Richard Serra *Sequence* sculpture, engulfed in an amphitheatre-like gallery in a part of the new wing already visible from the street, to get a taste of what's to come. The work has been gifted by Doris Fisher and her late husband Donald, founders of Gap. They have also provided four galleries of Ellsworth Kellys, 47 Gerhard Richters and several works by Chuck Close, Dan Flavin and Andy Warhol. Bob Fisher, Doris' son and chairman of Gap, says: 'SFMOMA is the result of 80 years of civic engagement, built not by government, but by individuals who want to come together as a community. Where it excels is in art from the last half of the 20th century.'

Photography, too, is a strength (18,000 works) and SFMOMA claims to have been the first museum to create a curatorial position encompassing both digital and media arts. Eager to maximise on its Silicon Valley location, the museum is working to devise new ways of experiencing art. Chad Coerver, its chief content officer, explains: 'It's vital that SFMOMA reflects the forward-looking spirit of the Bay Area. This means using the latest mobile tools to enhance the museum visit – helping people navigate a much bigger building, tailoring experiences to their personal interests, delivering content when and where they want it.'

Its visitor experience may be high-tech, but the new building itself, says Dykers, is pretty low-tech. Seven floors of gallery space feature maximised natural light and the facade is made from concrete panels containing silica crystals, so it's animated by the sun, rather than electricity. A sculpture terrace is framed on one side by a vertical garden, the city's largest, planted with native species and fed by a recycled water system. 'Due to the hilly terrain here, you feel like you go in and out of the city many times as you travel round it,' says Dykers. 'We wanted to recreate that sensation in the museum.' To this end, there are two or three ways through, dotted with unexpected light wells.

As tech and art spheres mesh (last year Silicon Valley Contemporary Art and Art Silicon Valley joined the local FOG Design + Art platform on the fair calendar), architecture, too, is having a moment. Facebook employees recently moved into a new HQ by Frank Gehry; Apple's $5bn, doughnut-shaped campus by Norman Foster is taking shape; and Google has called on Thomas Heatherwick and BIG to create a boundary-breaking 'portable' base camp. Snøhetta's extension joins the list of high-profile new builds, and you don't need to be a tech staffer to enjoy it.✱

sfmoma.org; snohetta.com


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ARCHITECT CHRIS WILKINSON OF WILKINSON EYRE WITH SOME OF THE IRON COLUMNS OF KING'S CROSS' GASHOLDERS 10, 11 AND 12 AT SHEPLEY ENGINEERS IN YORKSHIRE, WHERE THEY ARE CURRENTLY BEING RESTORED. THEY WILL EVENTUALLY BE REASSEMBLED TO FRAME NEW CIRCULAR APARTMENT BLOCKS

In the round

Architectural re-use means gasholders are set to rise again as London apartments

PHOTOGRAPHY: DANIEL STIER WRITER: EDWIN HEATHCOTE

You might think that creating a building in a gasholder would be an act of bloody-minded eccentricity. These behemoths of the Victorian age, when industrial architecture was taken as seriously as cultural and residential builds, might seem to have had their day. You'd be wrong. Gasholders have been turned into icons by architects and artists keen to preserve their blend of industrial nostalgia and striking form.

Photographers Bernd and Hilla Becher made them into portraits of the industrial age. In Vienna, a group of exuberant Rundbogenstil gasholders has been converted into apartments by architects including Jean Nouvel and Coop Himmelb(l)au; another example, in Germany's Oberhausen, has been made into a cavernous arts space; while one of Dublin's dockland »



gasholders was converted into an apartment block by architects O'Mahony Pike.

The latest addition to this emerging architectural subgenre is at London's King's Cross. Its three gasholders became a totemic presence on the skyline, appearing as a backdrop in films associated with the city, such as *The Ladykillers* and *Alfie*. The cast- and wrought-iron components, dating from 1879-80, were dismantled during the construction of the Channel Tunnel rail link with the promise of re-erection, and a competition was held to determine their future in 2002. Architecture firm Wilkinson Eyre won with its proposal to turn the gasholders into apartment blocks. Meanwhile, King's Cross has gone from being London's red-light district, dense with a gritty warren of derelict warehouses, to the city's most up-and-coming quarter.

The new blocks, to be set inside the gasholder cages, have been designed to evoke the appearance of the old gas containers, which would rise and fall with the volume of gas they contained. 'The buildings are at different heights, one sitting below the level of the gasholders, one above the level and the third aligned with the top,' says architect Chris Wilkinson. Was it difficult to shoehorn the complexities of a large residential building into these cylindrical forms? 'It turns out they're not restrictive at all,' he says. 'They're huge – 40m in diameter – and that scale enables us to have space for a central atrium. But the real beauty of a circular plan is that the apartments open out, flaring towards the glazing and the views. They are like slices of pie; you can cut them according to requirements.'

ABOVE, THE NEW APARTMENT BLOCKS WILL SIT WITHIN THE REASSEMBLED IRON FRAMES OF THE GASHOLDERS

BELOW, THE ARCHITECTS' CONCEPT SKETCH, SHOWING THE BLOCKS LINKED AROUND A COURTYARD

Their skeletal form links to what King's Cross once was

The slight curve on the fronts of the apartments will give them more overtly panoramic views across one of the gothic towers of St Pancras and the Regent's Canal. Those views and the light will be controlled by a series of shutters. 'It's a heavy industrial aesthetic, evocative of steam trains and factories', says Wilkinson. 'It's all cloaked in a perforated steel veil with shutters that will open at a touch of your iPhone, which makes it a very responsive building and gives a dramatic feel.'

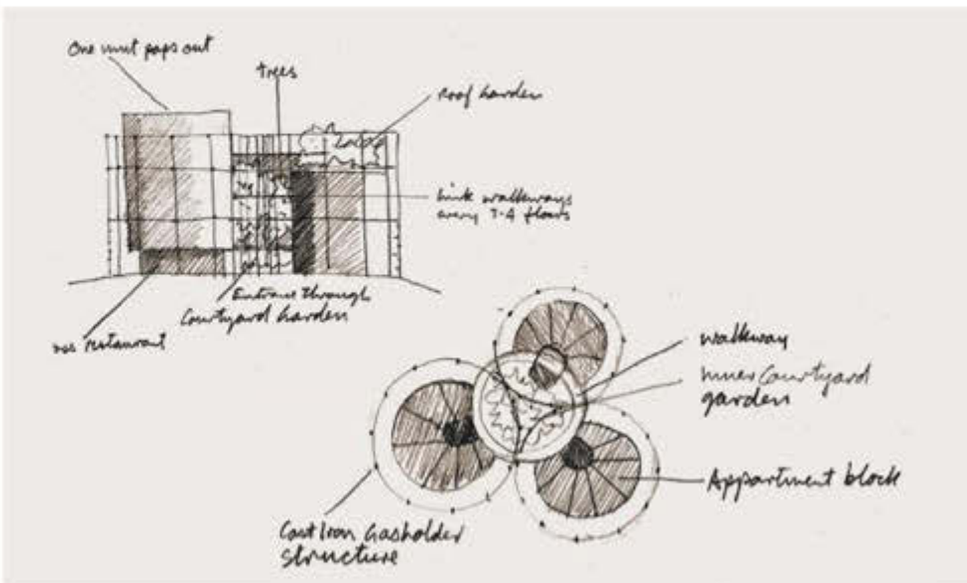
The 144 apartments will be entered through a central courtyard located in the area between the three gasholders, which were conjoined, leaving a volume at their heart. The interiors are the work of Jonathan Tuckey, whose stripped-back, industrial style would appear perfectly suited to this curious site.

The iron structures will be rebuilt around the new blocks as the apartments rise. They are currently at Shepley Engineers' South Yorkshire works having 32 layers of paint, which accrued over a century and a half, meticulously removed. The paint has apparently proved an effective barrier and the complex decorative elements are in surprisingly good condition beneath.

These are not the only gasholders being re-used in the area. A short stroll away, another example is being repurposed as a container for a new park designed by architects Bell Phillips.

The redevelopment of King's Cross has been extensive. It is such a radical departure from the original scale that it can feel a wrench, a jarring repositioning of one of the city's last holdouts of light industry, anarchy and seediness into globalised luxury. The retention and re-use of these gas holders might appear rather gestural. Yet their skeletal, almost alien, form does link the development back to what King's Cross once was, the smoky, polluted engine room of the world's first megacity. ✱

wilkinsoneyre.com; kingscross.co.uk



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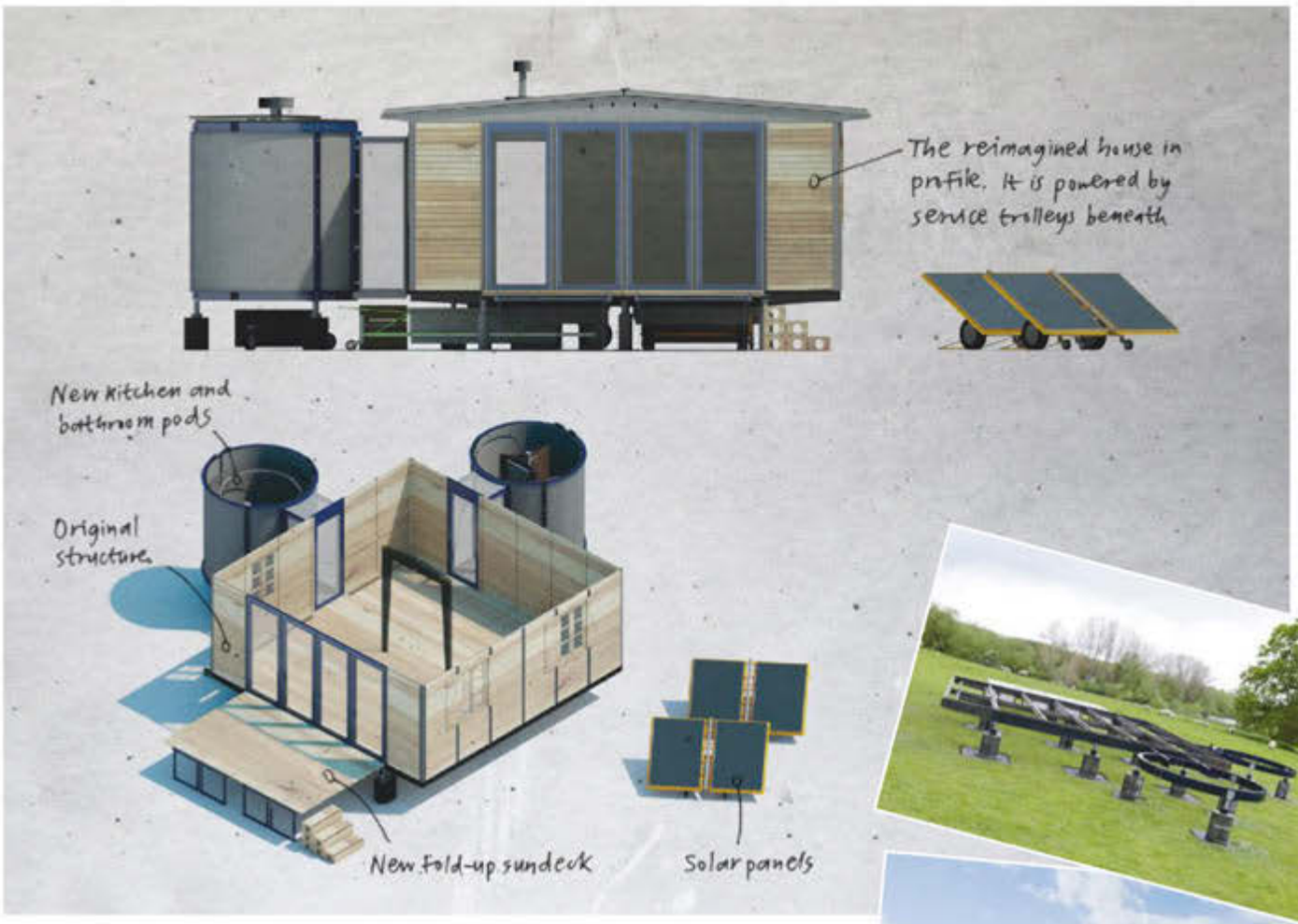


FROM LEFT, GALLERISTS PATRICK SEGUIN AND HIS WIFE LAURENCE WITH ARCHITECT IVAN HARBOUR OF ROGERS STIRK HARBOUR + PARTNERS (RSHP), CHECKING ON THE ASSEMBLY OF JEAN PROUVÉ'S DEMOUNTABLE HOUSE AND THE MANUFACTURE OF RSHP'S POD ADDITIONS AT THE STAGE ONE WORKSHOP NEAR YORK

Future shack

A Jean Prouvé prefab shelter gains mod-con pods and a new lease of life

PHOTOGRAPHY: DANIEL STIER WRITER: NATALIA RACHLIN




Test assembly in Yorkshire

Photography: © Galerie Patrick Seguin.
Illustrations: © Roger Stirk Harbour + Partner, courtesy Galerie Patrick Seguin

Work might not be an obvious place to go looking for Jean Prouvé masterpieces, but down an unremarkable dirt road nestled amid yellow rapeseed fields, inside a hangar-sized warehouse, sure enough, there's a six-metre-square Prouvé demountable house sitting in a corner, looking rather quaint. Its weathered steel-and-timber frame reveals the 70-odd years that have passed since it was originally built in 1944, as part of an order for emergency housing from the Ministry of Reconstruction and Town Planning, to rehouse war victims in bomb-ravaged France.

Nearby, two newly commissioned, unfinished rocket-shaped pods, their insulation and metal framework still exposed, are propped on stilts as if preparing for take-off. When completed, the cylindrical capsules, designed by Rogers Stirk Harbour + Partners (RSHP), will host kitchen and bathroom facilities that can be attached to the Prouvé house. Come mid-June, new and old will combine to transform a structure once intended as a disaster relief shelter into a modern holiday retreat that will be showcased at Design Miami/Basel by the Paris-based Galerie Patrick Seguin.

'Isn't it just beautiful?' asks Patrick Seguin as he tours the Prouvé structure. He is on a visit to the workshop of Stage One, the firm behind the manufacture of RSHP's pods (as well as the construction of recent Serpentine Pavilions), where the house is being assembled. 'These buildings were conceived as temporary constructions to meet a necessity. They survived in very limited numbers and, in order to ensure they don't disappear altogether, we must give them a second chance, a second function and a second life – yes, they must live again!'

Undeniably, the humble house is beautiful in its rusted, rustic simplicity and enduringly relevant in form and thinking. Seguin and RSHP's ambition is to both preserve and reinvent a piece of architectural genius, lending it new power to engage and inspire, its significance underlined by extending its life into the 21st century. They hope the redesign might also encourage fresh thinking about demountable disaster relief housing.

The house is one of dozens that have passed through Seguin's ownership since he founded his eponymous gallery in 1989, becoming one of the preeminent dealers»

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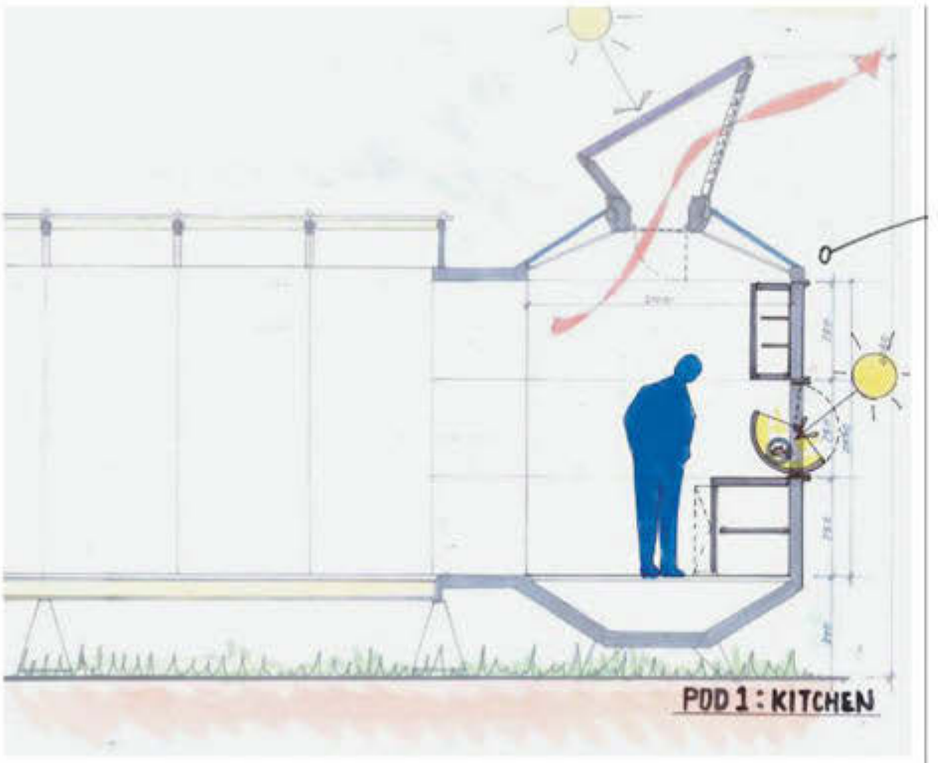
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An early sketch of the kitchen pod

of Prouvé furniture and architecture. Seguin embarked on the project in December 2013, approaching Richard Rogers, an old friend, about RSHP undertaking the adaptation, confident that the practice would respect the original structure, while offering an innovative solution. RSHP and Prouvé also had a bit of history: the French architect was president of the jury that determined the plans for the Centre Pompidou, and so played a pivotal role in selecting the now iconic Richard Rogers and Renzo Piano design. 'I liked the idea of placing these two great practices into a dialogue with one another, a few generations apart,' says Seguin.

'The brief was rather simple: turn this house into an autonomous retreat that can function anywhere in the world, from summers in the south of France, to winters in Colorado,' says Ivan Harbour, the RSHP partner leading the project along with Tadashi Arai, making it the firm's smallest project in scale, though not its least complex. 'Transforming a disaster relief house that is just about enclosure into a space with demountable plumbing and electrics is not so simple,' he notes. For RSHP, the key was to touch the existing building as lightly as possible and avoid aping Prouvé's language. Their adaptation, which adds just eight square metres of space to the house's existing 36, would be clearly distinct and separate, while staying true to Prouvé's mission.

The original structure's prefabricated components could be assembled in as little as a day, a truly mobile home built without any foundation. The adapted structure is just as light on its feet and the house is now entirely self-sufficient, equipped with a bathroom and a kitchen powered by two service trolleys that slide discreetly underneath the house's frame: one is for recycled rain water (drinking water will be topped up separately), the other for electricity (from solar panels). RSHP worked with engineers from ChapmanBDSP and Arup to iron out the many technical challenges that come with fitting complex functionalities into such a small space.



The pods upgrade the house without taking up internal space



They stand on adjustable metal legs

The project has also involved refurbishing existing elements: vacuum insulation was applied in-between the house frame's wooden panels, while the original roof and floor have been replaced with more durable solutions that will hold up in diverse climates. A new outdoor sun deck reveals a dual function: a cantilevered weight system allows the terrace to be folded up and used as a shutter.

'What's fascinating to me is that you're very aware of what you are proposing for every five millimeters of space,' says Harbour, who hopes that the adaptation will foster a discussion about energy efficiency, which is at the heart of the design. He underlines that the house is an exercise in moderation, rather than luxury.

'Prouvé once said he would love to make architecture that leaves no trace on the landscape,' adds Seguin. 'This was 35 or more years before the word "sustainable" was even pronounced – this was so ahead of its time, and now we can bring that vision to life.'

For collectors whose interest might be peaked by the RSHP adaptation, it's tough luck – this project is not for sale. After Design Miami/Basel, it will head to the south of France. The Seguins will install it on a property where their friend, the architect Jean Nouvel, is currently building them a home. They will occupy the Prouvé while the Nouvel is built and, later, it might transition into a guest house, when it's not out on loan to a museum or educational institution, which Seguin hopes it will be frequently.

'In Basel we will show the house furnished with Prouvé's own designs,' says Seguin. 'Whenever I've shown these furnished houses in the past, they are so beautiful, you just want to move in.' This time around, it seems Seguin intends to do just that. ✱

On show at Design Miami/Basel, 16-21 June, patrickseguin.com; rsh-p.com; designmiami.com. A London outpost of Galerie Patrick Seguin is due to open in September



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The American artist James Turrell owns 227 square miles of high, arid land near northern Arizona's Painted Desert. He also owns almost 3,000 head of Black Angus cattle, a few heavy European horses for pulling and lugging and, most famously, an extinct volcano: the 600ft-high *Roden Crater*, a cinder cone into which he is burrowing and punching precise holes.

Turrell, who has been making art of light for almost half a century, is slowly crafting his volcano into an astonishing naked-eye observatory (see W*139). It is the most famous work-in-progress, not-quite-public art project in the world. Michael Govan, director of the Los Angeles County Museum of Art, has called it 'one of the most ambitious artworks ever created by a single human being'.

Houghton Hall, meanwhile, is a Palladian pile built by Sir Robert Walpole, Britain's first prime minister, in the 1720s. The house, owned by David, seventh Marquess of Cholmondeley, sits on a manicured estate in the low lands of Norfolk, 20 miles from the North Sea coastline.

The difference between these two places, notes Turrell, is in the air. 'This is a maritime environment,' he says, sitting in a straight-backed wooden chair in Houghton Hall's living quarters (a burly man with a big white beard, Turrell is now in his early seventies, and a recent knee operation rules out the plump sofas and armchairs). 'England is at sea, and you really feel that. There is so much moisture in the air. That softens the light.' Light is different matter for Turrell than for most of us. It is his material. 'It's different to Arizona where you have this amazing crispness and clarity to the light. Here you get this mist that comes in from the sea.' And this matters because Cholmondeley has invited Turrell to make light art using Houghton Hall's west facade.

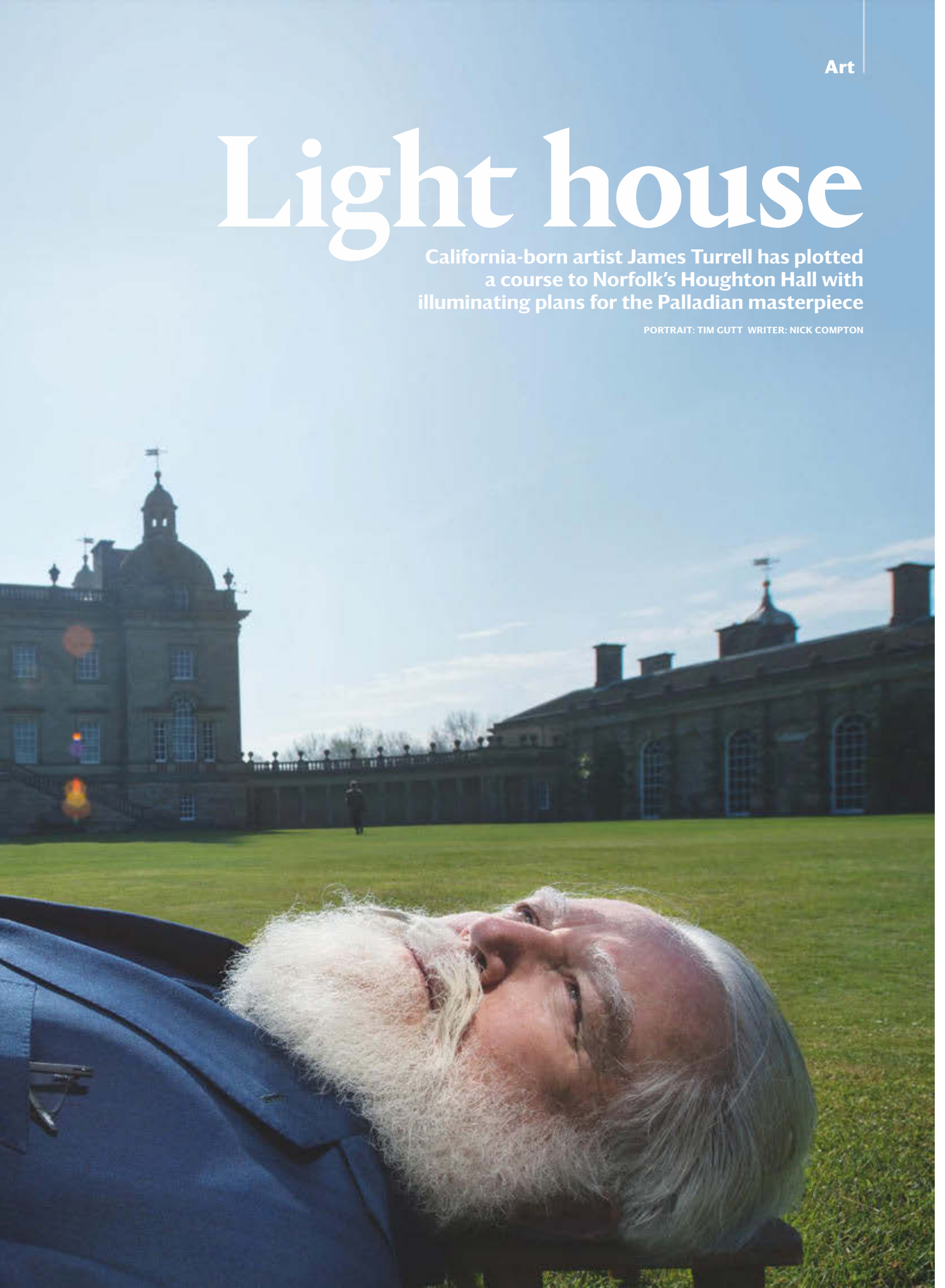
Turrell has been here all week, throwing light on to the building to see what works, trying colours and sequences and shifts to see how they hang in this damper air. He »

JAMES TURRELL SKYGAZES AT THE 18TH-CENTURY HOUGHTON HALL, THE SITE OF HIS LATEST SHOW, COMMISSIONED BY THE MARQUESS OF CHOLMONDELEY, SEEN ACROSS THE LAWN

Light house

California-born artist James Turrell has plotted a course to Norfolk's Houghton Hall with illuminating plans for the Palladian masterpiece

PORTRAIT: TIM GUTT WRITER: NICK COMPTON



has spent most of a lifetime thinking about what light can do to buildings. 'My father was a pilot,' says Turrell. 'I only remember one flight with him. We were flying in the desert near Las Vegas. You could see Santa Monica in the distance and it was changing to the night-time environment. It started to look like the bioluminescent lichen that covers stone; just beautiful. And we were just staring at it for the hour and 20 minutes of that flight. And my father said, "a peasant by day, a princess by night". That raiment of light on things can change buildings dramatically from day to night.'

Houghton Hall is no architectural peasant, but this experience and insight informs what Turrell is doing here. 'You can take the architecture apart and put it all back together again with one quality or colour of light. And that is what I am doing with the building.' Turrell describes this deconstruction through light as close to music, and the creative process something like the sensory synaesthesia which allows some people to see colours when they hear music – only in reverse. 'It is like music, variations on a theme. I bring it together, then I dissect, then I bring it back together; and then do it again and bring it back together, but in a slightly different way from the first time.'

Turrell has already made a more permanent impact on the house. Cholmondeley first came across his work at a show at MAK in Vienna in 1998. Soon after, he bought a 1992 Turrell piece, *St Elmo's Breath*, which is now housed in an 18th-century water tower in the grounds of the house.

Cholmondeley also asked Turrell to design a Skyspace for Houghton Hall. An elevated oak box, big enough to seat 20 people, *Seldom Seen* rises into the trees of an enclosed copse. Visitors sit here at dusk or dawn to watch the Norfolk sky cycle through blues and purples and fill with the stars that were always there. Its precise frame is designed to remove the celestial distance, to pull down these stars. Meanwhile, a series of coloured lights inside the box means the viewer can 'read' the sky's colours in strange, unfamiliar ways. Opened in 2004, it was the first contemporary art installation on the site. Since then it has been joined by, among others, a cabin by Rachel Whiteread and a slate circle by Richard Long.

As with most of Britain's stately piles, Cholmondeley has to make Houghton Hall pay its way. He is trying a two-pronged approach, exploiting its art associations – Walpole's important art collection, which includes works by Rubens, Rembrandt and Velázquez, was sold by Walpole's descendants to Catherine the Great in 1779, but borrowed back in 2013, attracting 115,000 visitors – as well as bringing in contemporary art to the restored house and gardens. This summer, a number of Turrell's pieces, including projections, holograms and brass models of the spaces he has created at *Roden Crater,* will be on display. But the centrepiece will be his illumination of the house. The 45-minute-long spectacle will run from dusk every Friday and Saturday until October. 'I think twilight is what we were made for,' says Turrell. 'Some say it's the light of the cave, but I'm not sure about that. Full desert light, though, we were definitely not made for that.'



THE CENTREPIECE OF JAMES TURRELL'S SHOW AT HOUGHTON HALL WILL BE THE ILLUMINATION OF ITS WEST FACADE, A SPECTACLE HELD AT DUSK AND RUNNING IN 45-MINUTE CYCLES

Turrell is not native to the desert. He was raised in Pasadena by his devout Quaker mother, who would tell him, 'Go inside to greet the light.' She introduced him to light as the great metaphor. Light as existence, divine and otherwise. But Turrell has no interest in light as metaphor. He is interested in it as it is. 'I'm interested in the experience of light,' he says. 'I don't want something that depicts light, but light itself.'

There were more worldly influences on the young Turrell. He had an aunt who worked for a magazine in New York and she would take him to concerts and museums when he visited. (He now has a house on Gramercy Park, next door to where she lived.) During a trip to MoMA in the 1950s he discovered the work of Thomas Wilfred, who had begun experimenting with light half a century earlier. 'They had this show called "15 Americans" with one of his light boxes,' he says. 'I was 15. And seeing this I just thought, this is our art. This is not the art of the old European painters, this is the art of now. And I was very excited by that.'

In the early 1960s he began studying maths and perceptual psychology, and then art, at the University of California, Irvine. In 1967 he rented an old hotel, the Mendota in Santa Monica. He covered the windows and began experimenting with light, natural and artificial (Turrell insists that these are false distinctions, that all light is conjured by some combination of specific elements and temperature), using projectors to create what looked like solid objects. He also began to punch holes into the hotel's walls and »

Photography: Hugo Glendinning

Pied-à-terre on Demand







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LEFT, TURRELL'S 2004 *SELDOM SEEN* SKYSPACE ALLOWS VISITORS TO LOOK AT THE NORFOLK SKY THROUGH A SQUARE OPENING

BELOW, ONE OF TURRELL'S 'TALL GLASS' SERIES, 2015, WHICH USE BANKS OF TABLET COMPUTERS BEHIND FROSTED GLASS.

ceilings to frame the sky, working out ways to remove its unfathomable distance. He then shone different coloured light at these holes and changed the colour of the sky, or at least the way we understand the colour. Turrell wanted to make clear that the way we perceived light and colour was not fixed and constant. It was suggestible and so was not to be trusted. Out of these experiments at the Mendota developed Turrell's particular forms and devices, long running series of variations on a theme: not only the Projection Pieces and Skyspaces but also Wedgeworks, floating planes of light magicked up in darkened rooms; and Dark Spaces, where it might take 30 minutes to detect a coloured fog.

As much as it irks him, Turrell is often seen as an engineer of the transcendental (and an exacting engineer: his works require the creation of specific spaces, walls and incisions, with tolerances of 1/64th of an inch). But other works offer disequilibrium: his Ganzfeld rooms, drenched in colour, are designed to recreate the effect of a white-out, a total loss of bearings. During a show at the Whitney Museum in 1980, a few visitors got so disoriented they fell over (two of them even sued the museum and artist). His Perceptual Cells, meanwhile, require the viewer to be pushed into a sphere filled with light so intense that even with your eyes closed, you start to see strange shapes. Which, it turns out, are the complex organic architecture of your eyeballs. Even Turrell calls the cells 'oppressive'.

Initially critics found it hard to get a grip on Turrell's immaterial art. 'I was accused of just shining a light on a wall. I happily admitted to that,' he says. And for a long time, art was not a great provider. Turrell had learned to fly as a teenager. He bought his first plane, a single engine Helio Courier, in 1969, and he supported his early career with aeronautical odd jobs, including delivering mail to small towns in the San Joaquin Valley.

'I think twilight is what we were made for' JAMES TURRELL

In 1974 the owner of the Mendota Hotel threw Turrell out. For seven months he flew his plane across the Western skies, sleeping on a bedroll under its wings at night. He was looking for something. He found it in *Roden Crater*. A few years later, Turrell somehow secured the finances to buy the crater, taking the surrounding ranch land as part of the deal, and started the complex business of raising funds to get to work. Forty years later, Turrell is nowhere near done.

According to the few who have been granted visiting rights to the site, what is there is remarkable: chambers and monoliths, shafts calibrated to the summer solstice or a particular lunar positioning that occurs once every 18.6 years. One 845ft-long, 12ft-wide tunnel has been tuned like a flute with the assistance of an acoustic engineer, and the Skyspaces here deliver heavens above, helped by a Dark Sky Ordinance that outlaws uplighting within 35 miles of the crater.

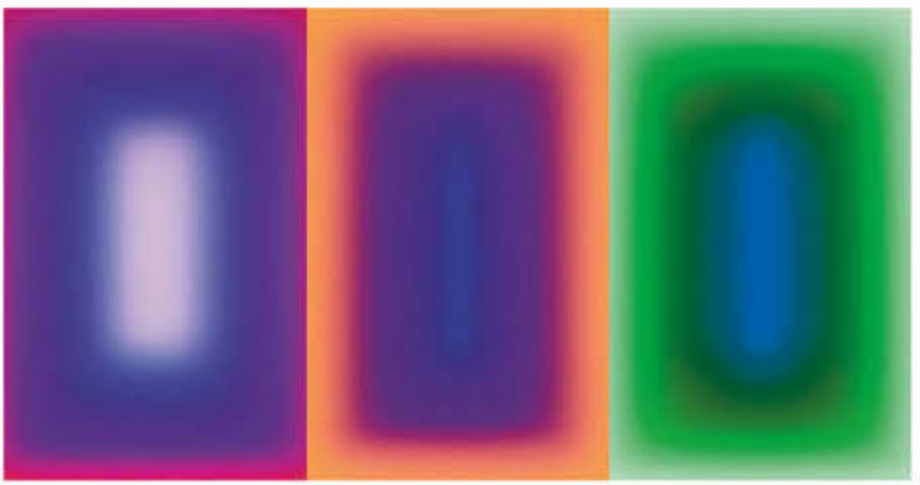
Turrell's attention to detail, and the quality of finish, materials and effect is now legend. But that kind of work is time-consuming and expensive. And Turrell is way off schedule. He is under pressure to open the finished parts of *Roden Crater* to the paying public to help fund the rest of the work. 'It's like a painting, I want to finish it before I put it on display,' he says. Turrell will hold out as long as he can because he is the only one who sees all the project's possibilities. It is his *Ring Cycle*, his great American novel.

'I want to make specific events powerful and to do that you have to occlude all else. I have to get rid of that light and that light. But then you see your shadow from the light of Venus alone. You can make it powerful. You can gather starlight and be in that light. Some of those stars might not even be there anymore. And that, for me, is worshipful.'

Of course, you don't have to get an invite to the Arizona desert to see Turrell's work. There are Turrell pieces all over the world, including at an 18,000 sq ft, privately owned museum in Argentina that is entirely dedicated to the artist's work, and large-scale environmental interventions, among them a pyramid in Australia and an even larger one on the Yucatán Peninsula.

Over the last decade, with the reputation of *Roden Crater* growing, Turrell has become one of American art's grand old men. In 2013 he had shows in Los Angeles, Houston and New York, where he reimagined Frank Lloyd Wright's Guggenheim atrium. The critical embrace has come late, but Turrell can live with that. 'I sure would have liked this attention and the offers 30 years ago when I wouldn't have been so strung out by jetlag. But I'll do it now, that's OK.' ✱

'LightScape', 7 June–24 October, Houghton Hall, Norfolk, UK, houghtonhall.com



Photography: Hugo Glendinning, Pete Huggins



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ARCHITECTS' DIRECTORY 2015

Rising as impressively as Herzog & de Meuron's Tate Modern extension, our pick of emerging architectural talent gathers atop W* HQ for a peek

PORTRAIT: TIM GUTT

Architects' Directory



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SPACEWORKERS, PORTUGAL

02 **YANN MARTIN AND BENJAMIN CLARENS**
CUT, FRANCE

03 **KARSTEN GORI AND UFFE LETH**
LETH & GORI, DENMARK

04 **INGRID MOYE AND CHRISTOPH ZELLER**
ZELLER & MOYE, MEXICO

05 **AURELIUSZ KOWALCZYK AND EMIKO HAYAKAWA**
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JAN RÖSLER ARCHITEKTEN, GERMANY

11 **ANDREAS SCHELLING**
KIT, SWITZERLAND



HERZOG & DE MEURON'S TATE MODERN EXTENSION WILL FEATURE A LATTICE BRICK FACADE THAT ALLOWS LIGHT TO SHINE THROUGH WHILE COMPLEMENTING THE SURFACE OF THE ORIGINAL GILES GILBERT SCOTT STRUCTURE. DUE TO BE COMPLETED IN 2016, THE NEW BUILDING WILL STAND AT 64.5M, ITS HEIGHT RESPONDING TO THE FORMER POWER STATION'S ICONIC 99M-HIGH CHIMNEY

London's skyline is full of construction cranes and glistening glass towers, but even so, it is hard to miss Tate Modern's twisted trapezoid of an extension. In the works since 2010 – with its mostly underground phase one, the Tate Tanks project that converted former oil tanks into gallery space, completed in 2012 – it has been steadily making its mark on the capital. And all the while, we've had a front-row seat of the building site, Wallpaper* HQ being just across the street. Its proximity has allowed us to follow the project closely, from the initial groundbreaking to the bricklayers' ongoing work on the outer skin. But this is not the only reason the project is a stand-out one for us. This is, after all, the world's most visited modern art gallery.

The new and improved Tate Modern – its extension designed by Herzog & de Meuron, the museum's original architects – will be one of London's key 2016 openings, making its developing site the ideal platform for our Architects' Directory photo shoot, our annual showcase of emerging architectural talent. Eleven practices joined us, from Denmark, France, Germany, Japan, Mexico, Portugal, South Korea, Spain, Switzerland and the UK. For some, this was a chance to revisit old stomping grounds. Christoph Zeller, of Mexico and Germany-based practice Zeller & Moye, worked at Herzog & de Meuron as project manager for the Tate Modern extension until the completion of the Tate Tanks. It's where he met his firm's other half, Ingrid Moye, who worked on the project for three years. 'It is a great pleasure seeing the building taking final shape,' says Zeller, 'in particular if you know like the back of your hand every single corner and detail.'

Pritzker Prize-winners Herzog & de Meuron won the competition to design the extension back in 2005. The Swiss firm's original transformation of the Giles Gilbert Scott-designed Bankside Power Station, which opened to critical acclaim in 2000, was designed to welcome 2m visitors a year. Now attracting more than 5m annually, Tate Modern needs space for various functions, such as an increasing demand for learning facilities and interactivity, and to house its ever-growing collection. A desire to weave closer ties with the local community and fine-tune the building's relationship with its neighbours was also key to the new addition.

The extension promises to be extremely energy efficient. Using heat from an adjacent switch station will help control air and water temperature, with natural air circulation supporting this where possible. Overall, the extension will use '54 per cent less energy and generate 44 per cent less carbon than current building regulations demand', explain the architects.

Due to be completed next year, the extension will increase Tate Modern's capacity by 60 per cent, adding 21,000 sq m of floor space. The new wing, standing 64.5m tall on the museum's south side, sits away from the river, helping the complex blend into its Southwark context. It will house three floors of exhibition space, extensive dedicated learning spaces and new and expanded areas for socialising. A public roof terrace will sit at the very top, while a park at its foot will connect it to the surrounding urban fabric. Bridges will connect old and new parts on two different levels, and the new layout will place the existing Turbine Hall and its site-specific commissions at the heart of the museum.

Turn the page for profiles of 11 of our rising-star practices and see Wallpaper.com for the full Architects' Directory 2015.

herzogdemeuron.com; tate.org.uk

Image: © Hayes Davidson and Herzog & de Meuron

WRITER: ELLIE STATHAKI



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01. JOHO ARCHITECTURE
South Korea

Jeong Hoon Lee set up Seoul-based practice Joho Architecture in 2009, and has since won a host of awards and nominations for his imaginative and flawless brickwork. An early project, Namhae Cheo-ma House, in rural South Gyeongsang, remains one of Lee's favourites, while more recent work includes The Curving House (pictured) and Scale-ing House, both in the densely populated Gyeonggi Province. *johoarchitecture.com*

02. HAYAKAWA KOWALCZYK
Japan

Japanese architect Emiko Hayakawa (ex-David Adjaye) and Polish architect Aureliusz Kowalczyk (ex-Tony Fretton and Caruso St John) set up their Tokyo studio in 2009. Taking in influences such as the shifting urban environment and the local art scene, recent projects include the brick-built House in the Woods (pictured), near Warsaw, and Tokyo's Blum & Poe Gallery. *hayakawakowalczyk.com*

03. SPACEWORKERS
Portugal

Spaceworkers' founders, Henrique Marques and Rui Dinis, hail from Paredes, east of Porto, where they set up shop in 2007. Their latest project is an impressive cultural centre set inside a 19th-century school, but it was their portfolio of beautiful house designs that caught our eye. These include the linear Sambade House (pictured) and the concrete-and-wood BE House, both built in small towns in northern Portugal. *spaceworkers.pt*

ILLUSTRATOR: JEAN-PHILIPPE DELHOMME WRITERS: JONATHAN BELL, ELLIE STATHAKI


ARCHITECTS' DIRECTORY 2015
The projects









04. LETH & GORI
Denmark

Uffe Leth and Karsten Gori, who founded their Copenhagen firm in 2007, suggest that 'the basis of making good architecture is hard work and more hard work.' Both also teach at the city's Royal Academy School of Architecture. Of their own projects, Brick House (pictured) is a favourite, with its emphasis on longevity and low maintenance, while Roof House in Fredensborg transforms an existing low-level house with a dramatic new roof structure.
lethgori.dk

05. ALVENTOSA MORELL
Spain

Marc Alventosa Zaidin set up his studio in Barcelona in 2006. Xavier Morell Jané came on board in 2008, and it became Alventosa Morell in 2010. Specialising in sustainability and environmentally friendly design, the firm's key works include the rectilinear Casa VC, near Barcelona, and the timber-clad, single-storey Casa GG (pictured) in Santa Maria de Palautordera, a bioclimatic house which the architects count among their favourites.
alventosamorell.com

06. CUT
France

CUT is a partnership founded in 2008 between Benjamin Clarens and Yann Martin. CUT's Timber House (pictured) in Meudon, near Paris, is a big angular extension that takes its cue from the existing house, creating a new form that doesn't overshadow the original. Combining contemporary and vernacular styles, it never shirks from confrontation, while splashes of colour and a reverence for original materials and forms maintain an intimate, human scale.
cut-architectures.com

07. DELVENDAHL MARTIN
UK

'Coming from different countries and cultural backgrounds, while practising in the UK gives us a rich mix of influences,' say Mexico-born Eric Martin and German-born Nikolai Delvendahl. They set up in 2009 in London, following stints at Adjaye Associates (Delvendahl) and Allies and Morrison (Martin). Since then, the team has worked on several different typologies, from commercial to residential, including the ZB House and the KH House extension (pictured).
dm-architects.co.uk

08. KIT
Switzerland
ETH Zurich graduates Roman Loretan, Andreas Schelling and Gianet Traxler set up Kit in Zurich in 2009, and the team's work spans many different scales, from small pavilions to larger infrastructure schemes. Their single-family house (pictured) in March in Schwyz, an exercise in maximising space while minimising footprint, is a particular favourite. Their fire station design in Weinfelden ranks equally high.
kitarchitects.com



09. ALMA-NAC
UK
Alma-nac began in 2010 when Chris Bryant, Caspar Rodgers and Tristan Wigfall set up guerrilla market stalls across London in an effort to bolster their 'nonexistent client list'. Their work includes a Russian deli, a publisher's library and several residential projects, including the 2.3m-wide Slim House in London and the recently completed Split House (pictured) in East Sussex.
alma-nac.com



10



Find the full Architects' Directory 2015, featuring 20 breakthrough practices, at Wallpaper.com

10. ZELLER & MOYE

Mexico

Christoph Zeller and Ingrid Moye's practice, set up in 2013, spans two continents, with outposts in Berlin and Mexico City. The dual cultural approach defines their work, and recent projects include a tumbling cascade of forms for Mexico City's Archivo Diseño y Arquitectura museum. The pair are currently working on Casa Troquer (pictured) in Mexico City, a remodelled townhouse featuring a minimal roof extension that opens up onto a secluded garden. *zellermoye.com*

11. JAN RÖSLER

Germany

Jan Rösler set up in Berlin in 2010. A trained carpenter, he also runs a workshop to handle the bespoke elements of his designs. House Stein (pictured) showcases his skills. A radical conversion of an existing building in Saxony-Anhalt, it combines careful restoration and contemporary elements with handcrafted details, from the new window frames to the minimal bathroom. Rösler says he would like to broaden his horizons with a modest museum project. *janroesler.de*

11



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CLOCKWISE FROM FRONT LEFT, 'YAK' SOFA, FROM £4,665, BY LUCIDIPEVERE, FOR DE PADOVA. 'GORDON' CABINET COVERED IN LORO PIANA CASHMERE, €15,500, BY GIUSEPPE IASPARRA, FOR FRATELLI LONGHI. 'REVERSO' WINE GLASSES, €310 PER PAIR; 'REVERSO' VASES, €290 EACH, BOTH BY SACHA WALCKHOFF, FOR VERREUM. 'TIP OF THE TONGUE' TABLE LIGHT, £780, BY MICHAEL ANASTASSIADES. 'GRADIAN' WALL LIGHT, PRICE ON REQUEST, BY JEAN-MICHEL WILLMOTTE, FOR ARTEMIDE. 'SWING' ARMCHAIR, €5,617, BY CARLO COLOMBO, FOR GIORGETTI. 'TINDARI' SIDE TABLE, FROM €3,080, BY ANTONIO CITTERIO, FOR FLEXFORM. 'ARGALI' RUG, FROM £2,335, BY HELLA JONGERIUS, FOR DANSKINA

FOR STOCKISTS, SEE PAGE 216



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‘SYDNEY’ SOFA
by Jean-Marie Massaud

Jean-Marie Massaud’s latest contribution to Poliform’s portfolio combines rigid geometry with squashy comfort. Named in honour of the Australian city, the design of the sofa is inspired by Sydney’s aesthetic vibrancy, and is available in fabric and leather coverings with eight stitching options, three matching pillows, and oak accessories such as side tables, trays and armrests.
‘Sydney’ sofa, price on request, by Jean-Marie Massaud, for Poliform, poliform.it



‘MARMO DOMESTICO’ COLLECTION
by Thévoz-Choquet

ÉCAL graduates Virgile Thévoz and Josephine Choquet celebrate the wonders of marble in this collection of furniture and objects, created for new Italian brand Bloc Studio. Carved from industrially salvaged blocks of Carrara marble, the collection includes tables, stools, trays accessorised with matching marble spheres, tower-like candleholders and hanging plant pots.
‘Marmo Domestico’ candleholder, €315; tray, €280; ball, €120; box, €180, all by Thévoz-Choquet, for Bloc Studios, bloc-studios.com





FOR MORE DESIGN NEWS AND INSPIRATION, GO TO WALLPAPER.COM/WHOUSE

‘ALA’ ARMCHAIR
by Sebastian Herkner

Sebastian Herkner’s ‘Ala’ seating collection for La Cividina was inspired by decorative plate racks and features a range of sofas and armchairs with detachable armrests. Built on metal or wooden frames, and covered in fabric or leather, they gracefully blend sinuous lines with geometric compositions.
‘Ala’ armchair, price on request, by Sebastian Herkner, for La Cividina, lacividina.com

‘FLIP IT!’ TABLES
by Marte Frøystad

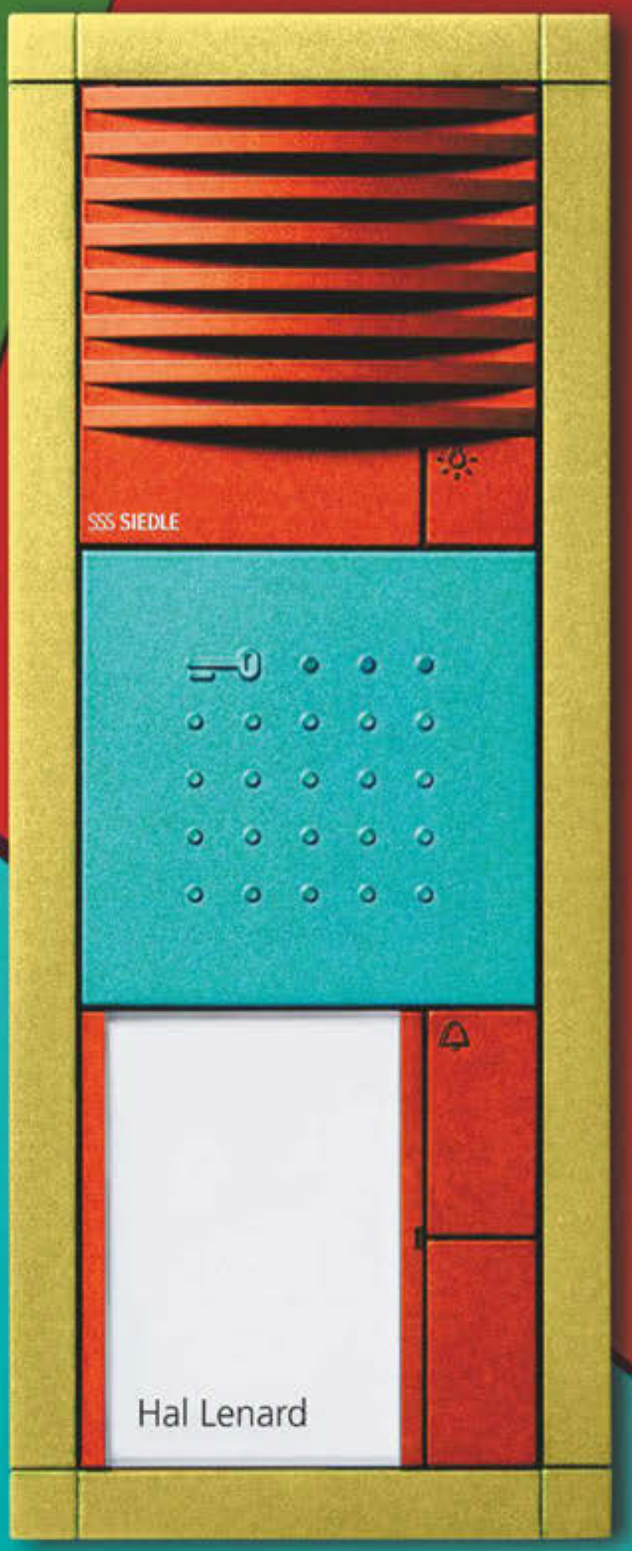
Norwegian designer Marte Frøystad’s ‘Flip it!’ tables suggest a playful approach to furniture. The classic round table is carved up into a variety of shapes, which can be paired together like a jigsaw or used individually, and the tabletops are reversible, with each side covered in a different coloured linoleum.
‘Flip it!’ tables, price on request, by Marte Frøystad

Table photography: Oystein Klock

PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI

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This year's welcoming committee

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MARIA SOBRINO



CLOCKWISE FROM FRONT LEFT, 'VICHY' TABLE, £1,200, BY STUDIO BRICHETZIEGLER, FOR SANCAL. 'TRAVELLER' DAYBED, £5,600, BY GAMFRATESI, FOR PORRO. 'RING' WALL CLOCK, PRICE ON REQUEST, BY ALESSIO ROMANO, FOR ATIPICO. 'HOOP' COAT STAND, €512, BY LORIS & LIVIA, FOR COVO. 'SHOJI' ROOM DIVIDER, €2,125, BY LUCIDIPEVERE, FOR ZANOTTA. 'MOONLIGHT' TABLE LIGHT, PART OF THE TWILIGHT COLLECTION, BY MONICA FÖRSTER, FOR DEKTON BY COSENTINO. 'RÉACTION POÉTIQUE' TABLE TRAY, £1,068, BY JAIME HAYON, FOR CASSINA

FOR STOCKISTS, SEE PAGE 216

LUMINA

www.lumina.it

Daphine LED

design Tommaso Cimini



Israel

Yair Doram

www.yairdoram.co.il

USA / Canada

M2L Genuine Design

www.M2L.com

United Kingdom

ARAM

www.aram.co.uk

Hong Kong

K+I

www.kplusi.com

Norway

EXPO NOVA

www.expo-nova.no



'OPEN' HANDLE
by Rem Koolhaas

Century-old door-handle company Olivari has seen an illustrious portfolio of designers, including Joe Colombo, Vico Magistretti and Piero Lissoni, offer it their take on the humble door handle. Now it is enriching its design stable with a trio of new collaborators: Rem Koolhaas, Zaha Hadid and Marcel Wanders. Koolhaas' take reduces the door handle to its primordial elements: hub and lever, creating a no-fuss mechanical design delivered in a variety of metal finishes.
'Open' door handle, price on request, by Rem Koolhaas, for Olivari, olivari.it



FOR MORE DESIGN NEWS AND INSPIRATION, GO TO WALLPAPER.COM/WHOUSE



'YOROI' SECRETAIRE
by Alessandro Masturzo

Taking its cue from the lacquered plates found on samurai armour, Italian designer Alessandro Masturzo's 'Yoroi' secretaire makes great use of De Castelli's metal savoir-faire. The piece's natural oak frame is dressed in sheets of iron and copper in different finishes, concealing three drawers and two side cupboards. And despite its martial inspiration, the resulting design is an elegant and harmonious offering.
'Yoroi' secretaire, €12,140, by Alessandro Masturzo, for De Castelli, decastelli.it

'CLERK' UMBRELLA STAND
by Jader Almeida

Brazilian designer Jader Almeida has expanded his range of products for dynamic young Portuguese brand Sollos with a series of metal pieces, including this brass and marble umbrella stand. Its simple silhouette is enriched with Almeida's signature clever detailing, and the stand affirms the designer's ability to work with familiar shapes and materials to produce uplifting alternatives to mundane items.
'Clerk' umbrella stand, €800, by Jader Almeida, for Sollos, sollos.ind.br

'SEPARÈ' DIVIDERS
by Revesz + Tatangelo

A passion for metalwork is the driving force of young artisan Daniele Mingardo, who learned the craft in his father's workshop and turned the 40-year-old family company into a design laboratory. Mingardo's latest collection, created in collaboration with local and international designers, gives a new lightness to brass and iron. The collection's highlight is this pair of multi-functional dividers by designers Omri Revesz and Damian Tatangelo.
'Separè' dividers, from €1,040, by Revesz + Tatangelo, for Mingardo, mingardo.com



PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI



London Showroom: First Floor, South Dome - Design Centre Chelsea Harbour - London - SW10 0XE - Ph: 020 3155 3065 - enquiriesuk@porada.it

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OUTDOORS

The elegant way to lie low

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MARIA SOBRINO



CLOCKWISE FROM FRONT LEFT, 'RIVERA' ARMCHAIR, £4,510, BY RODOLFO DORDONI, FOR MINOTTI. 'STAMPA' CHAIRS, €595 EACH, BY RONAN & ERWAN BOUROULLEC, FOR KETTAL. 'PARASOL' VASE/SIDE TABLE, €630, BY DESIGNSTUDIO SPEZIELL, FOR PULPO. 'TEKA' COFFEE TABLE, PRICE ON REQUEST, BY GORDON GUILLAUMIER, FOR RODA. TRAY, PART OF 'PARASOL' VASE/SIDE TABLE, AS BEFORE. 'ERNEST' LOUNGER, FROM €25,000, PART OF THE OBJECTS NOMADES COLLECTION, BY GWENAËL NICOLAS, FOR LOUIS VUITTON. 'HONEY' LANTERN, €150, BY RAFFAELLA MANGIAROTTI, FOR SERRALUNGA

FOR STOCKISTS, SEE PAGE 216



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DECKCHAIR
by Tyler Hays

Tyler Hays' take on the deckchair combines exquisite details with nostalgic craftsmanship. The bronze frame holds a sling seat and is equipped with wooden armrests, a drink tray and a cylindrical leather pillow. The various options devised by Hays for the chair include different woods and a seat available in tan leather, shearling and canvas. Pictured below is a model featuring an illustration by Hays of a swimmer and diver.
Shearling and fabric deckchair, $6,600, by Tyler Hays, for BDDW, bddw.com





'BUTTERFLY' SEATING
by Patricia Urquiola

This year B&B Italia set itself the challenge of creating its first fully upholstered outdoor furniture range, enlisting the help of designer Patricia Urquiola. The result is 'Butterfly', a sinuous modular seating system that gets its name from the butterfly shape created where the outer corner joins the armrest and the backrest. The series is composed of several pieces, including an ottoman, and corner and centre sofa elements, allowing for endless configurations.
'Butterfly' range, from £1,279, by Patricia Urquiola, for B&B Italia, bebitalia.com

'GIBELLINA' COLLECTION
by Antonino Sciortino

A collaboration between Antonino Sciortino, a former dancer-turned-contemporary blacksmith and sculptor, and Italian furniture company Baxter has resulted in this charming collection of linear iron pieces. It consists of two chairs and two side tables forged from metal tubes, which allow for the creation of striking shapes and interesting shadows. The set features 'Vestita' ('dressed'), bristling iron rods, and 'Nuda' ('naked'), with a more streamlined outline.
'Gibellina' collection, prices on request, by Antonino Sciortino, for Baxter, baxter.it



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'PLANT TOWER' SERIES
by Kristina Kjaer

Danish designer Kristina Kjaer combines traditional pottery techniques with a spartan structural shape in her 'Plant Tower' plant stand series. Each terracotta vase is handmade and combined with black steel frames of varying heights. The pots are a stand-out of the designer's continuing experiments with natural resources and traditional manufacturing techniques.
'Plant Tower' series, prices on request, by Kristina Kjaer, kristinakjaer.dk

PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI

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CLOCKWISE FROM FRONT LEFT, 'KATHY' ARMCHAIR, FROM €4,440, BY FENDI CASA. 'MANDA' DESK, €4,518, BY PATRICK JOUIN, FOR BUSNELLI. 'ED005' DESK LIGHT, €420, BY EDIZIONI. 'SMART BLUR' BOWL, FROM €120, BY ANTJE PESEL. 'AMULET' WALL LIGHT, PRICE ON REQUEST, BY JOHAN VAN HENGEL. 'LA COUPE DES DIEUX' CHAIR, €5,400, BY VERSACE HOME. '3° REGAL' SHELVES, €3,120, BY AERO ARCHITEKTEN, FOR ZEITRAUM. 'SMART BLUR' BOWLS, AS BEFORE. 'MARBLE BOX' SIDE TABLE, FROM €900, BY LORENZO DAMIANI, FOR CARRARA DESIGN FACTORY

FOR STOCKISTS, SEE PAGE 216



LASVIT
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Prague Estates Theater
Palais Garnier
La Scala
Metropolitan Opera
Bolshoi Theater

by Jan Plechac
& Henry Wielgus

The Neverending Glory collection reflects nostalgic emotions and interprets opulent candle chandeliers in new ways to symbolize prime moments of appreciation and glory. In individual silhouettes, it is possible to recognize iconic chandeliers from five of the world's most eminent concert halls and theaters.

www.lasvit.com



‘SOLO’ CHAIR
by Office Kersten Geers David van Severen

The Brussels-based Maniera gallery works with architects and artists on furniture that blurs the boundaries between disciplines. This year it commissioned local architect duo Kersten Geers and David van Severen, who developed a multifunctional seat that looks like an abstract structure but works as a stool and small desk. Taking its cues from Thonet’s walking-stick chair, it manages to merge intriguing form and practicality.
‘Solo’ chair, price on request, by Office Kersten Geers David van Severen, for Maniera, maniera.be





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‘ZIGZAG’ BOOKCASE
by Konstantin Grcic

Back in 1996, Konstantin Grcic created a zigzag-shaped structural shelving unit for Driade. Now, almost 20 years later, the range has been updated and relaunched in a palette of new colours for the metal work (black, white, bronze and polished stainless steel) complemented by two kinds of wooden shelves in oak and American walnut. The simple modular shelf design can also be accessorised with clip-on bookends in matching colours. Available in two heights, the bookcase can be assembled without the aid of any tools.
‘Zigzag’ bookcase, £4,640, by Konstantin Grcic, for Driade, driade.com

‘STADERA’ DESK
by Franco Albini

Originally designed in 1954 for a private house, the ‘Stadera’ desk is composed of two trapezoidal-shaped surfaces supported by a single leg, and plays on the balance created by its irregularity, much like the pendulum scales (*stadera*) from which it takes its name. Re-released as part of the Cassina I Maestri collection, it is now available in a selection of materials including walnut and marble.
‘Stadera’ desk, from £2,748, by Franco Albini, for Cassina, cassina.com

‘DIVINE TOOLS’ SET
by Olivia Lee

Singaporean industrial designer Olivia Lee has a fascination with the concept of beauty, which is evident in all her work. Her latest endeavour is a collection of nine drawing tools inspired by the Ancient Greeks’ quest for divinity in mathematics, science and art. Lee’s tool set is designed to aid in the use of the golden ratio, resulting in a collection that is at once beautiful and creates beauty.
‘Instruments of Beauty: Divine Tools’, price on request, by Olivia Lee, olivia-lee.com



PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI



THE FAST-TRACK GUIDE FOR THE SMART TRAVELLER





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DINING ROOM

It's all about finding the right balance

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MARIA SOBRINO



FROM LEFT, 'CLAY' DINING TABLE, €5,138, BY MARC KRUSIN, FOR DESALTO. 'POLYGON' PENDANT LIGHTS, PRICES ON REQUEST, BY JAN PLECHAC & HENRY WIELGUS, FOR LASVIT. 'CS003' PLATES, PRICES ON REQUEST, BY NENDO, FOR TSUKINO-MUSHI, FROM SOGO & SEIBU. 'BELLEVILLE' CHAIR, £289, BY RONAN & ERWAN BOUROULLEC, FOR VITRA. 'SPLIT' MIRROR, PRICE ON REQUEST, BY LEE BROOM. '3LEGS' SIDE TABLE, €280, BY DAVID TARCALI, FOR STUDIO NOMAD. 'OSSIMORI VI' TABLE LIGHT, ONE-OFF PIECE, PRICE ON REQUEST, BY ARIANNA LELLI MAMI AND CHIARA DI PINTO, FOR STUDIOPEPE

FOR STOCKISTS, SEE PAGE 216

'BAVARESK' TABLE
by Christophe de la Fontaine

Designer Christophe de la Fontaine founded German furniture brand Dante Goods and Bads with the aim of producing objects that create an emotional connection rather than fulfil a practical need. The 'Scenes from the Prairie' collection combines vintage sophistication with a contemporary design language, and includes the intriguing 'Bavaresk' table, featuring a marble top with a trio of lacquered wooden legs, in white, yellow or red.

'Bavaresk' table, from €3,300, by Christophe de la Fontaine, for Dante Goods and Bads, dante.lu



FOR MORE DESIGN NEWS AND INSPIRATION, GO TO WALLPAPER.COM/WHOUSE



'GEORGE'S' CHAIR
by David Lopez Quincoces

Spanish-born, Milan-based designer David Lopez Quincoces' third collaboration with Italian furniture brand Living Divani has resulted in this dynamic chair with armrests that can be adapted to various decorative needs. The 'George's' chair features slanted legs, a tubular-back frame in powder-coated steel and a wooden seat. The chair can be adapted to indoor or outdoor use, and is available both in its pure 'naked' black steel state or dressed in wicker, black hide or waxed rope. The rope version is the most maximalist of the four available, with a bright orange rope running along the structure and an ash wood seat.

'George's' chair, from €698, by David Lopez Quincoces, for Living Divani, livingdivani.it

'ARGENTO' FLATWARE
by Gae Aulenti

The late Gae Aulenti was better known for her large-scale architectural and interior design work on museums, but she was equally adept at applying her unique aesthetic sensibility to furniture and product design, combining attractive silhouettes with stark simplicity, such as in this cutlery set, designed back in 1970. The set has now been relaunched as part of a series of re-editions under the Design Memorabilia banner. The brainchild of entrepreneur and design curator George M Beylerian, this collection celebrates the best Italian design of the post-World War II era.

'Argento' flatware, $50 for set of five, by Gae Aulenti, for Design Memorabilia, designmemorabilia.com





'FUTURA' PENDANT
by Hangar Design Group and Vistosi

Vistosi, a Venetian company with a 500-year history, has blossomed from a humble glass furnace to a design-led lighting company that has worked with the likes of Michele De Lucchi, Angelo Mangiarotti and Ettore Sottsass. The firm relentlessly researches and experiments with new methods, materials and techniques, and its latest collaboration with Hangar Design Group marries its glass-blowing expertise with innovation to produce these pendants, in three different colours, each paired with a brushed metal band. The glass is blown in one piece, but the technique used produces lamps that are half transparent, half opaque.

'Futura' pendant lamp, €430, by Hangar Design Group and Vistosi, vistosi.com

PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI


STUDIO LONGHI
UK AGENT - Valter Strambio
Ph. 079 4987 3121 - valterstrambio@yahoo.co.uk
HOFFMAN sofa - design: Giuseppe Iasparra
F.lli LONGHI s.r.l - ph. +39 0362 341074 r.a. - longhi@longhi.it
FL LONGHI
WWW.LONGHI.IT


TERZANI
LA LUCE PENSATA
Mizu, Flowing Light
design Nicolas Terzani
terzani.com

BEDROOM

Rest assured in a cubist nest

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MARIA SOBRINO

CLOCKWISE FROM LEFT, 'STRIPES' WALL PANELLING, FROM €2,800 PER SQ M, BY FERRUCCIO LAVIANI, FOR EMMEMOBILI. 'CAPPUCCINA' FLOOR LIGHT, £612, BY INGA SEMPÉ, FOR LUCEPLAN. 'EXPERIMENT 5'; 'EXPERIMENT 6' VASES, FROM €1,960, BY BREAKING THE MOULD, FOR SALVIATI. 'JUNE' MIRROR, €243, BY SIMON KÄMPFER, FOR ZILIO A&C, FROM TWENTYTWENTYONE. 'VOLARE' BED, £7,050, BY ROBERTO LAZZERONI, FOR POLTRONA FRAU. 'TRAM' BED LINEN, £999 PER SET; 'LUXURY MILA' BED COVER, £1,800; 'DUOMO PLAID' BLANKET (ON BENCH), £2,500, ALL BY FRETTE. 'WEBBY 1' BENCH, £1,368, BY CARLO BALLABIO, FOR PORADA

FOR STOCKISTS, SEE PAGE 216

Photographer's assistant: Guido Borso. Interiors assistant: Dimitra Louana Marianti

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'NICK' BED
by Luca Nichetto

Balance and proportion make great sleeping partners in Italian designer Luca Nichetto's latest creation for Molteni & C. Available in a vast array of leather and textile upholstery options, the bed's padded frame is anchored by a svelte chrome-plated structure.
'Nick' bed, from £4,700, by Luca Nichetto, for Molteni & C, molteni.it

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'NO 2' SIDE TABLE
by PlueerSmitt

Swiss designers Dominic Plueer and Olivier Smitt, who met while working for Alfredo Häberli, have injected new life into the basic trestle table concept. The duo's side table for Danish brand Karakter is composed of two asymmetric trestles that slide into a chunky tabletop with sinuous lines. The piece is made of basswood tinted using copper sulfate, giving it a graphite-like look that changes with each point of view, offering an intriguing alternative to a standard side table. The designers are a new addition to Karakter's stable of international designers that offer uncompromising solutions to everyday living.
'No 2' side table, €1,250, by PlueerSmitt, for Karakter, karakter-copenhagen.com

'OLIMPIA' LAMP
by Zaven

Enrica Cavarzan and Marco Zavagno, the duo behind Venice-based design studio Zaven, have worked with Roman design gallery Secondome on a number of projects. Established in 2008 as an exhibition space, the gallery later became a fully fledged brand, producing limited editions of objects and furniture by Italian and international designers. With a focus on craftsmanship, Secondome's pieces are produced in close collaboration with the designers, and its latest project with Zaven is the 'Olimpia' lamp, featuring a metal collage base that 'rises up like a stairway' with an opaque borosilicate glass light sitting on top.
'Olimpia' lamp, €2,500, by Zaven, for Secondome, secondome.biz





'BAK' VALET STAND
by Ferruccio Laviani

Ferruccio Laviani's 'Bak' series created for Italian company Frag is an exercise in lightness, with this valet stand proving a shining example. The Milan-based designer's stand is also a lesson in ratio and proportion, built within a simple rectangular frame that supports a pivoting mirror, space for hangers, and a series of round trays. The geometric composition is made of brushed or coated steel, with leather details on the mirror frame and tray tops. Laviani's collection also includes a bench, square and circular tables, as well as a sideboard and a cupboard, available upholstered in leather.
'Bak' valet stand, £2,445, by Ferruccio Laviani, for Frag, frag.it

Table photography: Gian Paul Lozza

PHOTOGRAPHY: VALENTINO BELLINI WRITER: ROSA BERTOLI

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DEPARTURE INFO

Check into a modernist landmark in Porto, chow down in a Chinese London pub or choose dining and design in a Stockholm furniture showroom

Modern times

HOTEL VINCCI, PORTO →

Located in Massarelos, Porto's crumbling industrial quarter on the banks of the Douro River, Hotel Vincci is housed in a former fish market built in the 1930s by Januário Godinho. The Portuguese architect transformed three industrial warehouses into a modernist gem, with one uniform facade featuring art deco curves and a clock tower. Now under the ownership of Spanish hotel brand Vincci, the building has been restored by local firm José Carlos Cruz, which has converted the space to house 95 guest rooms, a chic restaurant, a conference hall, a gym and a rooftop terrace with views of the Atlantic. Inside, soaring ceilings are offset with a sensuous interior that features floor lamps, sleek wooden furniture and a reception desk fashioned from solid onyx. **Rupert Eden**
Alameda Basílio Teles 29, tel: 351.220 439 620, vinccihoteles.com. Rates: from €79



■ PAST MASTER
The transformation of the modernist Bolsa do Pescado, the city's former fish market, is part of the Vincci group's commitment to restoring architecturally important buildings across Europe

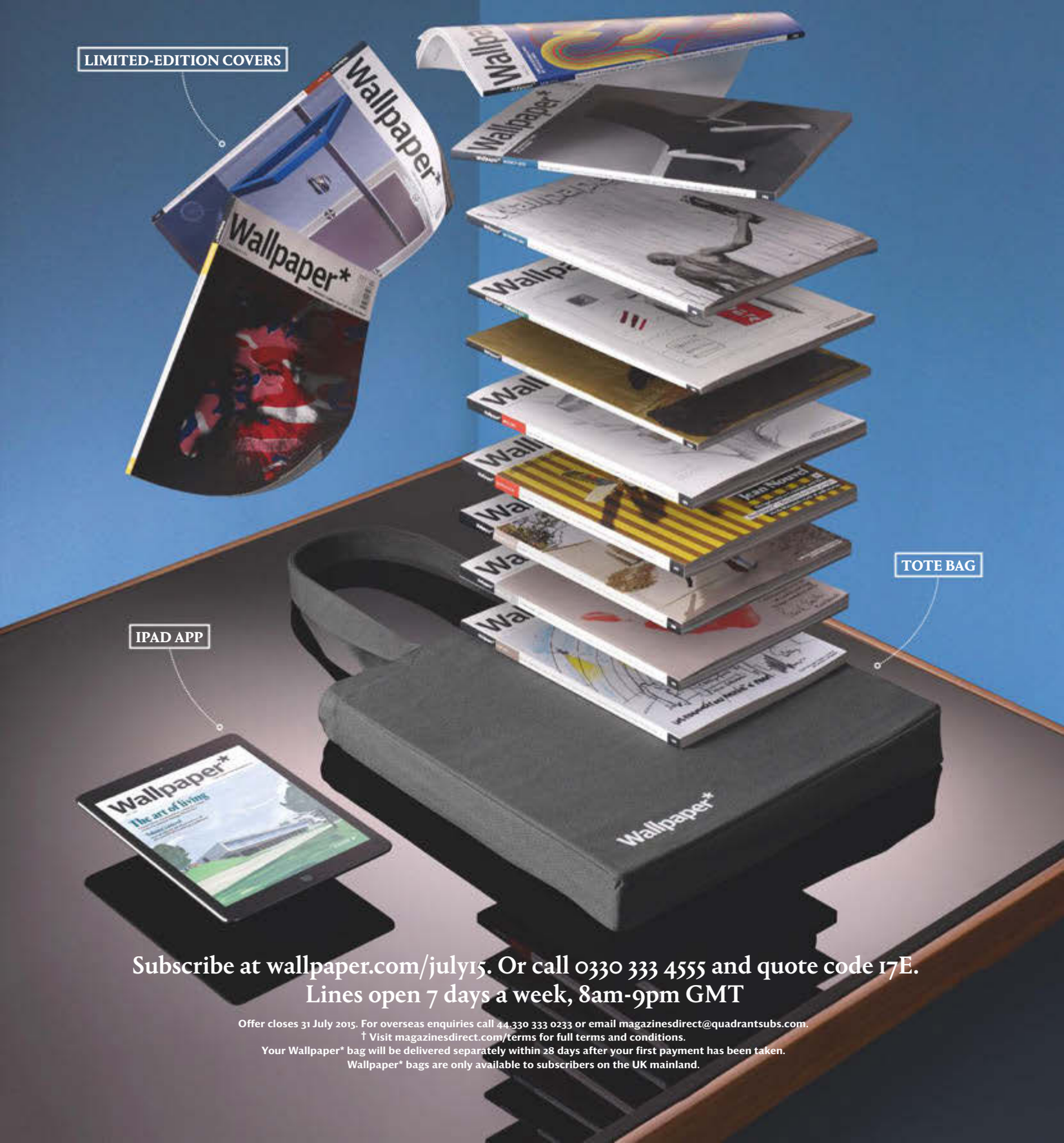
■ NEW VINTAGE
The building's original features include the grid of skylights and rectangular windows in the lobby (below), and the striking parasol-shaped columns in the 33 Alameda restaurant



PHOTOGRAPHY: JOSÉ CAMPOS

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Chow time

DUCK + RICE, LONDON

Restaurateur Alan Yau said Soho's much-loved Endurance pub caught his eye when he launched Yauatcha round the corner – so he bought it and transformed the place into a cosy local serving Chinese comfort food and a great selection of heritage beers from around the world. Istanbul designers Autoban have used materials such as oak and handmade tiles to create an evocative atmosphere, with the oriental look borne out most strikingly in the geometric glass exterior. Upstairs, screens and clever seating provide plenty of nooks for savouring 'small chow' such as sesame prawn toast, dim sum or roast duck. **Rachael Moloney**
90 Berwick Street, tel: 44.20 3327 7888, theduckandrice.com





Branching out

WOODSTOCKHOLM, STOCKHOLM

Having set up their furniture brand Woodstockholm five years ago, friends Martin Stensö, Jon Åström Gröndahl and Johan Edvardsson are now exploring new ways of showcasing their wares by expanding their Stockholm showroom to include a small bistro, in which the brand's 'Woodstock' chair (pictured above), 'Märket' lamp and 'Shaker' table feature alongside lighting by Thai designer Ploypan Theerachai and local studio Uglycute. Chef Elias Eriksson and sommelier Gustav Hyllienmark oversee the ambitious food and drink menus, which features signature dishes such as local zander with black salsify and trout roe, lamb tartar with soured cream, and frosty sea buckthorn with gin. **Micha van Dinther**
Mosebacke Torg 9, tel: 46.8 369 399; woodstockholm.com



Finnish lines

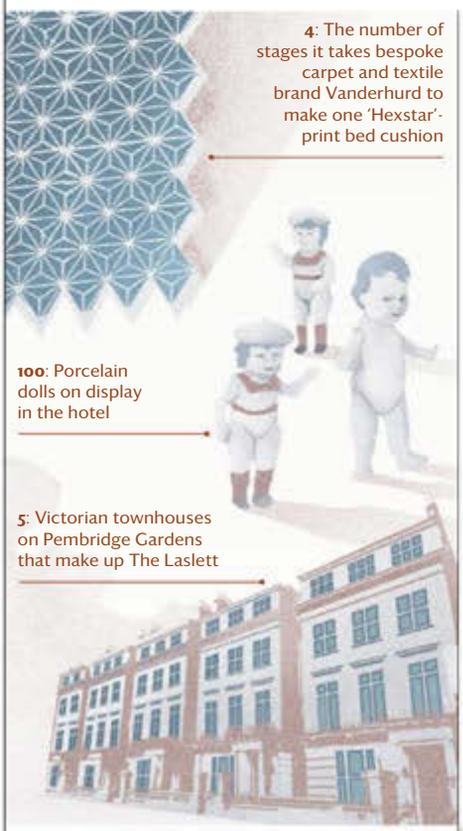
MICHEL, HELSINKI

Once a classic, somewhat staid Helsinki fixture, the König, has been turned into the lighter, fresher Michel restaurant and cocktail bar. Located in the heart of the city's shopping district, it serves brasserie favourites (think Caesar salad, grilled lobster and Angus beef club sandwich) as well as seasonal offerings. The pared-down menu is in tune with the new interior created by Finish designer Joanna Laajisto, who is known for her coolly understated spaces. A marble and stainless steel bar takes centre stage, while Eero Saarinen's 'Tulip' tables are a nod to Finland's distinguished design heritage. Michel's brunch menu, which includes huevos rancheros and jam-smothered pancakes, has been an instant hit with the locals. **David Paw**
Mikonkatu 4, tel: 358.9 856 85750; restaurantmichel.fi

PHOTOGRAPHY: CATHERINE HYLAND, ERIK VALLSTEN, MIKKO RYHÄNEN

ARTFUL LODGER

From a Turkish paradise with pool, pontoon and private beach to a storied sporting affair in Chicago, this month's best new hotel openings



4: The number of stages it takes bespoke carpet and textile brand Vanderhurd to make one 'Hexstar'-print bed cushion

100: Porcelain dolls on display in the hotel

5: Victorian townhouses on Pembridge Gardens that make up The Laslett

Carnival queen

THE LASLETT, LONDON

Spanning five Victorian townhouses in Notting Hill, the 51-room Laslett hotel is heavily influenced by the now-distant bohemian heritage of its West London neighbourhood. Taking its name from Rhaune Laslett, the organiser of the original Notting Hill Carnival, the hotel is a collaboration between Living Rooms, a specialist in luxury serviced residences, and interior design firm Waldo Works, which incorporated curios from local antique dealers with furnishings by British brand Race Furniture and design studio Pinch. At the Henderson bar and coffee shop, celebrated local chef Sally Clarke provides her signature food (the first time her dishes have been available outside of her eponymous restaurant). There is also a library lounge filled with design books and an art wall showcasing emerging artists, while a concept store offers candles, leather accessories, clothes and jewellery made in collaboration with independent London brands. **Ella Marshall**

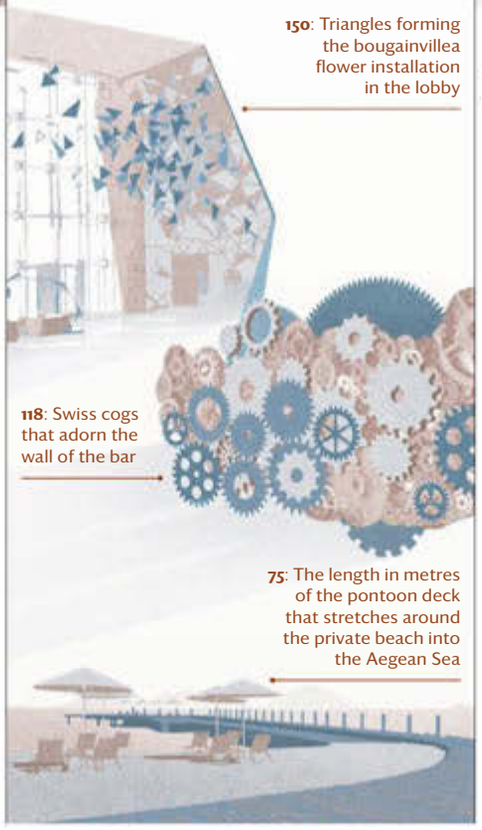
8 Pembridge Gardens, W2, tel: 44.20 7792 6688, thelaslett.co.uk. Rates: from £215

On the waterfront

SWISSÔTEL RESORT, BODRUM BEACH

Further cementing Bodrum's growing reputation as an exclusive Mediterranean hotspot, this hotel, the fourth in the Zurich brand's Turkish expansion, takes its visual cues from its lush surroundings. A vertical garden, by architect Gökhan Avcıoğlu, creates a natural facade, fusing the hotel's sweeping lines with the nearby hills, while interior designer Irmak Çağlar references its waterfront location with Brazilian blue onyx and solid hardwoods. The brand's Swiss heritage surfaces via an intricate cogwheel artwork in the lobby and continues into the spa, which provides alpine treatments, as well as a traditional hammam and sauna. A private beach offers a wealth of watersport activities, and there are indoor and outdoor pools for laps and lounging, but you're just as likely to find us on the pontoon deck with a waterpipe, or up on the rooftop terrace with a tipple, watching the sun sink below the horizon. **David Paw**

Turgutreis Mahallesi, Gazi Mustafa Kemal Bulvarı 42, tel: 90.212 326 8069, swissotel.com. Rates: from €145



150: Triangles forming the bougainvillea flower installation in the lobby

118: Swiss cogs that adorn the wall of the bar

75: The length in metres of the pontoon deck that stretches around the private beach into the Aegean Sea



151: The number of stalactite replicas on the building's White City Ballroom ceiling, made using the original 19th-century process

1921: The year the Chicago Cubs logo was created. The logo was adopted from the original Chicago Athletic Association logo

12: Original working fireplaces in the hotel

Good sport

CHICAGO ATHLETIC ASSOCIATION

Chicago is a city well known for its love of sport. In fact, in 1890, a string of local influential sports and business families, from the Spaldings to the Wrigleys, came together to form the Chicago Athletic Association, which became a hub for the Chicagoan elite and one of America's most revered social clubs. Now, the landmark Henry Ives Cobb-designed building, which closed its doors back in 2007, reopens as a 241-room hotel. Restored by local architects Hartshorne Plunkard and New York-based design team Roman and Williams, the property – part of John Pritzker's Commune Hotels + Resorts collection – is a tribute to the club's storied past, retaining many of its original details, from the Venetian Gothic facade and stained glass windows to the grand ballroom and marble staircases. With a rooftop bar, food concepts that include restaurateur Danny Meyer's Shake Shack, and an interactive game room, Chicago's newest hotel is on track to become the social hub it once was. **Pei-Ru Keh**

12 South Michigan Avenue, tel: 1.312 940 3552, chicagoathletichotel.com. Rates: from $339

ILLUSTRATOR: EOIN RYAN



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STAYING POWER

We hope you enjoy your play with Pullman Hotels' artist-in-residence competition

PHOTOGRAPHY AND SET DESIGN: ELISE

As the line between work and play blurs into a lifestyle that is free-roaming and hard-wired to the newest technology, we learn to adapt to our fluid scheduling and positively prioritise our time. Having made a careful examination of the contemporary work/play philosophy, Wallpaper* and Pullman Hotels announces the 'Our World=Your Playground' project, a new artist-in-residence programme based on the Pullman promise that 'Our world is your playground' and designed to give creative people time away from their usual environment, hatching new possibilities in the production of their work.

The winning artist of the 'Our World=Your Playground' competition will be based at the Pullman London St Pancras for a week in August, where they will be invited to use the hotel as their playground, generating new visual content inspired by their experiences. The content created will be impactful and engaging, inspired by the hotel's surroundings and supportive of the 'Our World=Your Playground' theme.

The winner will also receive a cash prize of £10,000 and take centre stage at a party to preview the project exhibition.

We're inviting young creatives (graphic designers, photographers, illustrators, and digital artists) to send in original drawings, files, photographs, sketches or illustrations, taking the broad theme of 'Our World=Your Playground' as inspiration, along with a short biography and details of their artistic intentions as the Pullman Hotel artist-in-residence.

A shortlist of five finalists will then be selected by an esteemed judging panel that includes Wallpaper* creative director Sarah Douglas, and from that shortlist an eventual winner will be chosen as the official Pullman Hotel London artist-in-residence. For full submission information, please visit Wallpaper.com/pullmanhotels.

OUR PLAYGROUND SET REFLECTS THE PULLMAN PHILOSOPHY OF 'OUR WORLD IS YOUR PLAYGROUND' SO WHY NOT SLIDE ALONG TO THE WEBLINK AND SWING INTO ACTION?



ARTIST-IN-RESIDENCE PROGRAMME

Prize includes £10,000 cash and a dedicated exhibition of work

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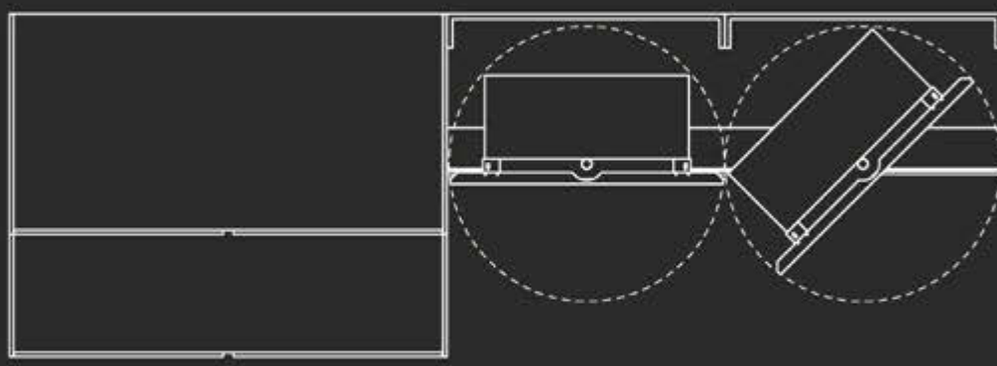
K&B 2015

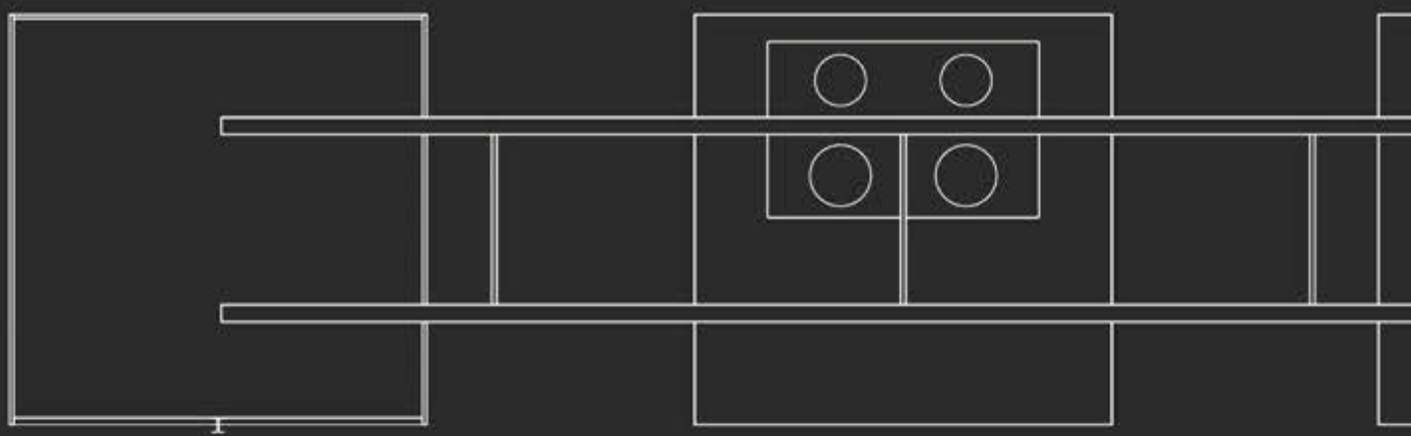
Kitchen & Bathroom Digest

Our annual serving of kitchen style includes a monolithic marvel, a cavernous food chiller and plentiful German and Italian polish. In the bathroom, meanwhile, we're steamed up about a slimline shower, secret sinkholes and our pick of the world's best new tubs

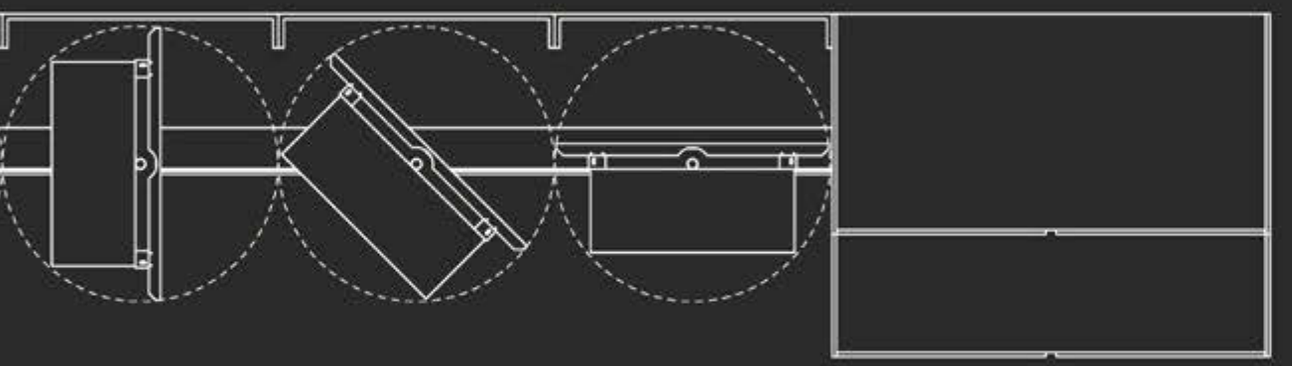
009 ToilettePaper*
011 News
014 Bathroom elegance
025 KitchenPaper*
027 News
030 Best of Italy
043 German form
054 Stockists

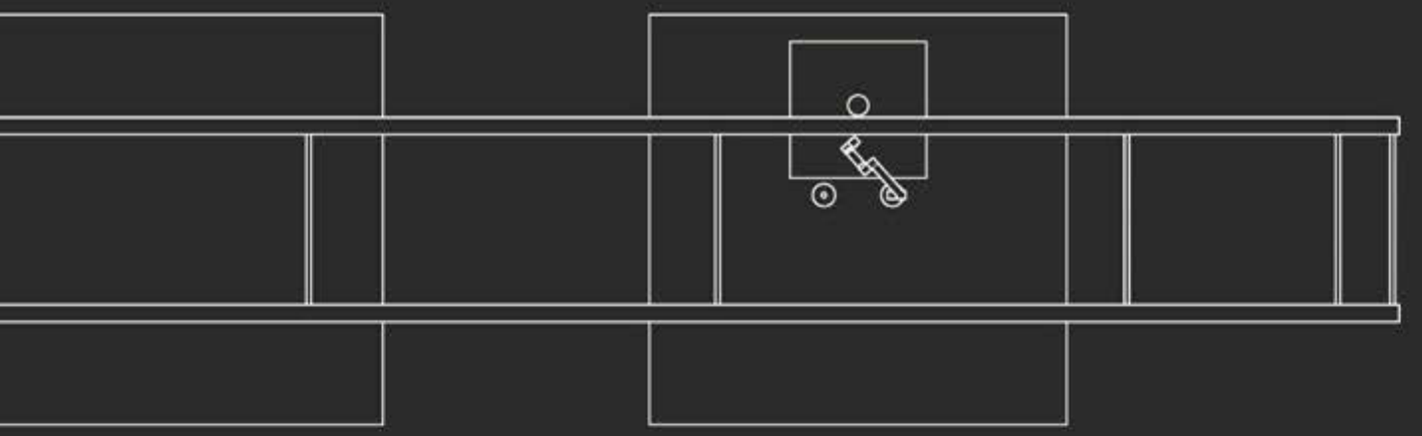
design: Freimut Stehling





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CLOCKWISE FROM BOTTOM LEFT, 'STAND' BATHTUB, £4,606, BY NORM ARCHITECTS, FOR EX.T, FROM GIULIOTANINI. SILVER TRAY; SQUARE BASKET; VESSEL, PRICES ON REQUEST, ALL BY 4P1B DESIGN STUDIO, FOR DE VECCHI MILANO. 'SEE RIGHT THROUGH ME' MIRRORS, PRICES ON REQUEST, BY STUDIO ISABELL GATZEN. 'JP MARBLE' WASHBASIN, €2,960, BY MONICA FREITAS GERONIMI, FOR MG12. SHAVING BRUSH; COMB; TOOTH BRUSH, FROM £12 EACH, BY AGAPE. 'HIM' TAP, PRICE ON REQUEST, BY LUDOVICA + ROBERTO PALOMBA, FOR ZUCHETTI KOS, FROM FARMILOE. SET COVERED IN 'CONCRETE WALL' WALLPAPER, $59 PER SQ M, BY NICLAS DAHLGREN, FOR MR PERSWALL.

FOR STOCKISTS, SEE PAGE 054

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MATTHEW MORRIS

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Product Design Sieger Design

Culturing Life





‘MILANOSLIM’ SHOWER
by Franco Sargiani

A discreet construction defines this minimalist stainless steel shower, available in either brilliant or brushed finishes. The unobtrusive device is built around a 6cm-wide panel, which allows customers to create a functional system with minimum volume. A shoulder-level shower spray, which provides a vertical massage while you scrub, is an added bonus.
‘MilanoSlim’ shower, price on request, by Franco Sargiani, for Fantini, fantini.it



‘MEISTERSTÜCKE EMERSO’ BATHTUB AND WASHBASIN
by Arik Levy

Part of Kaldewei’s sculptural Meisterstücke collection, Arik Levy’s bathtub features a large rim and an asymmetrical construction with a raised back, a modern twist on the traditional bath. Like the similarly conceived freestanding and built-in basins, it has discreet overflow outlets and flush fittings.
‘Meisterstücke Emerso’ tub, £7,806; freestanding basin, from £2,148; built-in basin, from £822, all by Arik Levy, for Kaldewei, kaldewei.com

‘INSPIRA’ CABINET
by Roca

Roca’s Inspira collection includes a series of cabinets that add a functional yet aesthetically pleasing touch to the brand’s vast bathroom offering. The range comprises three vanity units in varying sizes, a tall unit equipped with an internal light and a full body mirror. Finishes include wood and metal, and further customisation is possible by adding shelves and accessory boxes.
‘Inspira’ cabinet, price on request, by Roca, roca.com

PHOTOGRAPHY: STEFAN MARQUARDT ILLUSTRATOR: MAGDA ANTONIUK WRITER: ROSA BERTOLI



BATHTUB AND WASHBASIN
by Toan Nguyen

Laufen's revolutionary SaphirKeramik is ultra-thin, malleable and very strong. Its advantages are apparent in Toan Nguyen's elegant bathtub and washbasin, which combine sinuous shapes with rigorous construction, pushing the boundaries of the material's flexibility.
Bathtub; washbasin, prices on request, both by Toan Nguyen, for Laufen, laufen.com



'CL.1' TAP
by Sieger Design

Available in deck-mounted and wall-mounted versions, and with a choice of textures for the handles, Dornbracht's new 'CL.1' tap also includes a Sprayface, an innovative in-house development that comprises 40 individual jets and offers a water-saving flow of under four litres per minute.
'CL.1' tap, from £772, by Sieger Design, for Dornbracht, dornbracht.com

BAGNO DI COLORE GLAZES
by CreativeLab+

Wave goodbye to the all-white bathroom with high-performing coloured glazes for ceramics. Designed to enhance the collections of Ceramica Globo, including Claesson Koivisto Rune's 'Forty3' basins (pictured), the 14 glazes range from matt greys to petrol green.
Bagno di Colore glazes, by CreativeLab+; 'Forty3' basins, €330, by Claesson Koivisto Rune, both for Ceramica Globo, ceramicaglobo.com

'CAPE COD' VANITY UNIT
by Philippe Starck

Philippe Starck's latest range for Duravit is inspired by the natural beauty of Cape Cod. We're particularly taken by the collection's DuraCeram washbasins, available in three different shapes and designed to sit on top of simple consoles in oak, American walnut, white beech or high-gloss white.
'Cape Cod' vanity unit, from £2,990; basin, £288, both by Philippe Starck, for Duravit, duravit.co.uk







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'Nea' wall lights, £161 each, by Peter Straka, for Kaia. Pewter tray, £225; container, £90; tumbler, £48; soap pump, £99, all by Miranda Watkins, for Balineum. Edwardian freestanding towel rail, £3,120, by Czech & Speake. 'Player' bath towel, £35, by Ralph Lauren Home.

'Strong White' paint, £65 for 5 litres, by Farrow & Ball. 'Nero Marquinia Levigato' tiles (on wall), £69 per sq m; 'Calacatta Grigio Levigato' tiles (on floor), £79 per sq m, both by Casalgrande Padana

For beauty credits, see stockists on page 054

ANTONIO LUPI
Based: Stabbia

'Suite' bath, €6,344; 'Timbro' floor-mounted taps, €3,169, both by Roberto Lazzeroni, for Antonio Lupi

BAXTER
Based: Como

'Nina' pouffe, from £1,374, by Roberto Lazzeroni, for Baxter, from Anna Casa

THE SOFA & CHAIR COMPANY
Based: London

'Plateau' side table, £1,697, by The Sofa & Chair Company



DEVON & DEVON
Based: Sesto Fiorentino
'Beauty' mirror, £644;
'Music' vanity unit, £5,265;
'Mayfair' three-hole
basin taps, from £1,060,
all by Devon & Devon

BLACK MAGIC

In our bewitching bathrooms, the devil is in the detail

Photography Luke Kirwan *Interiors* Amy Heffernan



BETTE
Based: Delbrück

'BetteLux Shape' bath, £4,960, by Tesseraux + Partner, for Bette

'Stillness' floor-mounted taps, £989, by Kohler, from West One Bathrooms. 'Classic Silver Round Mirror', £500, by Heal's. 'Deline' towel rail, from £161, by Bisque. 'Only Me' mirror, £195, by Philippe Starck, for Kartell, from The Conran Shop. 'Mass' light, £149, by & Tradition, from Goodhood. 'Track' basin, price on request, by Prospero Rasulo, for Valdama. 'Tara' basin mixer, £758, by Sieger Design, for Dornbracht. Drawer unit, £747, by Ludovica + Roberto Palomba, for Laufen. Clear toothbrush holder, €22, by Nomess. Shelves, £45 each, by Marie Thurnauer, for Petites Production, from Goodhood. 'Dot' wash bag, £28, by Jody Barton, for Wrong for Hay, from Future and Found. 'He She It' bath towel, £47; small towel, £17, both by Nathalie Du Pasquier, for Wrong for Hay. 'Strong White'; 'Pitch Black' paint, £65 for 5 litres, both by Farrow & Ball. 'Calacatta Grigio Levigato' tiles, as before

For beauty credits, see stockists on page 054

TUBES RADIATORI
Based: Resana

'Square Bench' radiator, from £812, by Ludovica + Roberto Palomba, for Tubes Radiatori

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AF/21
STAINLESS STEEL

Naoto Fukasawa

Boffi FANTINI RUBINETTI

'Savoy' floor-mounted taps, £2,081, by Matteo Thun and Antonio Rodriguez, for Zucchetti, from Farmiloe. 'Raise' table, €543, by Andrés Nilson, by Karl Andersson & Söner, from SCP Contracts. 'Turner' shaving set, £180, by Murdock London. 'View' mirrors, £124 each, by By Lassen. 'Savoy' basin taps, £637 each, by Matteo Thun and Antonio Rodriguez, for Zucchetti, from Farmiloe. Gold tumbler, €79, by Maiken Walther, for Décor Walther. Toilet roll holder, £339, by Vola. Toilet paper, price on request, by Renova. 'Skate Cosmopolitan' wall plate, £85, by Grohe, from CP Hart. Shower panel, £665, by Matki. 'Strong White' paint; 'Nero Marquinia Levigato' tiles, both as before

For all stockists and beauty credits, see page 054

Interiors assistants:
Olly Mason, Sebastian Jordahn

AXENT
Based: Hong Kong

'Italica' cabinet in ebony and Calacatta marble, with two washbasins, £4,990, by Matteo Thun and Antonio Rodriguez, for Axent

IDEAL STANDARD
Based: Zaventem

'Tonic II' bath, £1,300, by Artefakt, for Ideal Standard



AXOR HANSGROHE
Based: Schiltach

Shower shelf, £206; 'ShowerSelect' valve, £622; 'ShowerSelect' thermostatic mixer, £622; 'ShowerCollection' shower module, £747; 'Starck Organic' porter unit, £549; 'ShowerCollection' 1Jet overhead shower, 2,304, all by Axor Hansgrohe

DURAVIT
Based: Hornberg

'Starck 2' WC, £352, by Philippe Starck, for Duravit, from CP Hart

GIORGETTI
Based: Meda

'Denny' armchair, £2,479, by Laura Silvestrini, for Giorgetti, from Mayfair Design Studio



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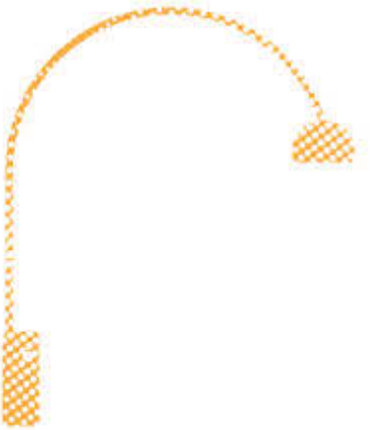
'GALI' KITCHEN, FROM €2,500, BY ANA ARANA. FROM LEFT, 'ELEMENTA' PAPER ROLL HOLDER; TRIVET, PRICES ON REQUEST, BOTH BY A/R STUDIO, FOR MINGARDO. 'STONE BOX' POT, €500, BY VERONICA FASULO AND STEFANO GUGLIELMINO, FOR ITAL EXPORT VALMALENCO. 'SAINT LOUIS' CEILING LIGHT, €960, BY JAIME HAYON, FOR CECCOTTI COLLEZIONI. 'MOKA LUNIKA 360' COFFEE MAKER, €59; 'ITALIAN TOOLS' GLASS JAR, PRICE ON REQUEST, BOTH BY FRANCESCO FUSILLO, FOR LUNIKA. 'CONCRETE WALL' WALLPAPER, $59 PER SQ M, BY NICLAS DAHLGREN, FOR MR PERSWALL

FOR STOCKISTS, SEE PAGE 054

PHOTOGRAPHY: LEONARDO SCOTTI INTERIORS: MATTHEW MORRIS



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‘PROSOURCE’ TAP
by AEG

German brand AEG’s ‘ProSource’ tap is a nifty device that delivers instant filtered water at three different temperatures: cold, hot and steaming (at 98°C, it is perfect for hot drinks or cooking). It uses half the energy to heat water compared to traditional methods, and it promises projected water savings of around 85 per cent. The new tap also helps reduce kitchen clutter, as it makes kettles and water filters redundant.
‘ProSource’ tap, from £999, by AEG, aeg.com



‘ALNOCERA CONCRETTO’ KITCHEN SYSTEM
by Alno

This kitchen is clad in Alno’s Concretto ceramic panels, which are designed to look like concrete. The durable material is combined with oak, which lines the interiors of cupboards and drawers, and complemented by yellow lacquer shelving. Comfort and elegance are key to the design, which discreetly incorporates cooking elements and ample preparation areas.
Price on request, alnokitchens.co.uk

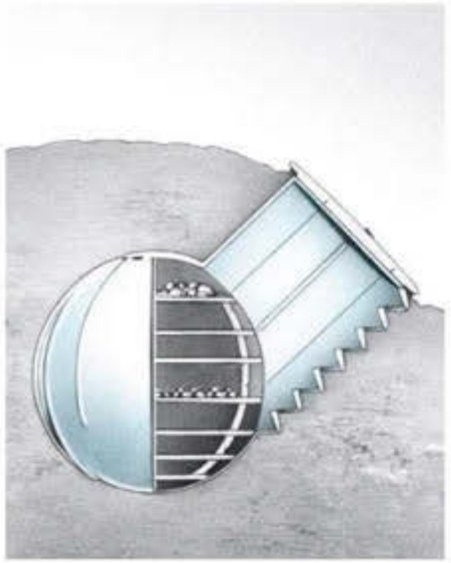
‘CHÂTEAU 150 CARBON EDITION’ RANGE COOKER
by La Cornue

To celebrate the 50th birthday last year of its iconic ‘Château 150’ range cooker, designed by André Dupuy in 1964, French kitchen maker La Cornue created a version with a matt-black carbon-fibre finish. The ‘Château 150 Carbon Edition’ one-off model proved so popular it is now being produced and is available to order. Handmade in La Cornue’s Parisian workshops, it is equipped with the firm’s new G4 oven system. Based on the Château collection’s signature vaulted oven, the G4 features a circular burner and a cast-iron RCC disk, the company’s patented invention, which diffuses and regulates heat.
‘Château 150 Carbon Edition’ oven, £24,750, by La Cornue, lacornue.com



ILLUSTRATOR: MAGDA ANTONIUK WRITER: ROSA BERTOLI





‘SUBSEA’ COFFEE SET
by Vera & Kyte

Young Norwegian designers Vera Kleppe and Åshild Kyte have created this coffee set as part of an Ideal Lab workshop on local identity. A tribute to their country’s powerful subsea industries, it was devised after observing the coastal city of Fløro and its transient community of migrant oil workers. The slow-brewing set was designed to promote social interaction in the workspace, with a functional aesthetic inspired by the instruments and machinery of the offshore oil rigs. The collection includes a tray, cups, milk jug, sugar bowl, coffee pot and coffee dripper in black porcelain and yellow lacquered metal.
Price on request, by Vera & Kyte, vera-kyte.com

‘GR602’ KITCHEN
by Henry Timi

Italian furniture manufacturer Henry Timi approaches the kitchen like no other. Based on a minimal but meaningful attitude to design, the company’s linear, monochromatic collection spans wardrobe systems, seating and furniture. The Milanese brand’s new ‘GR602’ kitchen, designed by Italian creative Giorgio Rava, is a block of hand-sculpted ancient brown lava, which manages to combine stark lines with a handmade feeling. The monolithic creation includes a discreet induction cooker and integrated stone sink, and conceals ample storage space, lined with wax dyed birch wood.
‘GR602’ kitchen, price on request, by Giorgio Rava, for Henry Timi, henrytimi.com

‘GROUNDFRIDGE’ ROOT CELLAR
by Floris Schoonderbeek

Dutch company Weltevree’s products combine function and aesthetics with the quest for a sustainable lifestyle. Founder Floris Schoonderbeek’s latest effort is an outdoor, underground cellar made of hand-laminated polyester. Designed with vegetable garden-owners in mind, the subterranean container has a 3,000-litre capacity, equivalent to 20 refrigerators. It can hold up to 500kg of food; enough for about for 350 meals, says Schoonderbeek. Once installed in the ground, the globe-shaped cellar, accessed through a series of steps, naturally maintains a temperature of 10°C, allowing a variety of food to be preserved.
‘Groundfridge’ root cellar, €10,300, by Floris Schoonderbeek, for Weltevree, weltevree.nl





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'102'' CARAFES, PRICE ON REQUEST, BY ATLASON, FROM QDO. 'TOOLS' CASSEROLE DISH, €359, BY IITTALA. 'STOL 30' BAR STOOL, €405, BY PHILIPPE STARCK, FOR EMECO





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W75

DESIGNER
MASSIMO CASTAGNA

MATERIALS
HAND-FINISHED STEEL DOORS, 'BLACK FANTASY' STONE WORKTOPS

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FROM TOP TO BOTTOM, 'MUSELET' BOWLS, FROM €72 EACH, BY ILARIA INNOCENTI, FROM INCIPIT. 'BLOW UP' FRUIT BASKET, £59, BY FRATELLI CAMPANA; 'LA CINTURA DI ORIONE' SAUCEPAN, £74, BY RICHARD SAPPER AND PIERRE & MICHEL TROISGROS, FOR ALESSI. WINE GOBLETS, PRICE ON REQUEST, BY BITOSSI HOME. 'FOODWEAR' PAN, €143, BY RODOLFO DORDONI, FOR KNINDUSTRIE



ROSSANA

KITCHEN MODEL
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'FOODWEAR' PAN, €105, WITH WALNUT HANDLE, €19, BY RODOLFO DORDONI, FOR KNINDUSTRIE. 'SYSTEM FTF' CHOPPING BOARD AND ROASTING PAN, €133, BY LARA CAFFI, FOR KNINDUSTRIE, FROM AGAPE 12. 'PROFI PLUS' GRATER, £15, BY WMF ITALIA. COFFEE PERCOLATOR, €29, BY BIALETTI, FROM LA RINASCENTE. 'TABLE JOY' OIL AND VINEGAR DISPENSER, €138 FOR SET, BY ALDO AND MATTEO CIBIC, FROM PAOLA C. 'BAMBU' VASE, PRICE ON REQUEST, BY ENZO MARI, FOR DANESE


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'PHIL' TRAY, €170, BY BIJOY JAIN, FROM PAOLA C. 'ACTION-CREATION' 'SI-TIME' HOURGLASS, £50, BY SELAB AND CLAUDIA SCARSELLA, FOR SELETTI. WHISKEY GLASSES, £32 FOR TWO, BY RIKKE HAGEN, FOR NORMANN COPENHAGEN, FROM SKANDIUM. 'LA CONICA' ESPRESSO MAKER, £199, BY ALDO ROSSI, FOR ALESSI. 'BIRD'S EYE MAPLE' TRAY, €390; STEEL CADDY, €370, BOTH BY SFERA. CERAMIC CUP, PRICE ON REQUEST, BY SHIGEO MASHIRO, FROM ASAHIYAKI. EMBOSSED PAN, PRICE ON REQUEST, BY NAKAO, FROM PASSAGGIO PROJECTS






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MODULNOVA

KITCHEN MODEL
BLADE

DESIGNER
ANDREA BASSANELLO

MATERIALS
RAW OAK, KERLITE, 'IRON DUST' METAL FINISH

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'STEVE' PAN, €85, BY BERNDES, FROM CARGO. STEEL TRAY AND HOLDER, €37; 'ZEST' SPOON, €7, ALL BY RODOLFO DORDONI, FOR KNINDUSTRIE, FROM AGAPE12





MODULNOVA

KITCHEN MODEL
BLADE

DESIGNER
ANDREA BASSANELLO

MATERIALS
RAW OAK, KERLITE, 'IRON DUST' METAL FINISH

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CARAFE, PRICE ON REQUEST, BY FABIO MELIOTA, FOR ATIPICO. TEA CADDIES, FROM €191 EACH, BY SFERA. 'ZEST' SPOON, €7, BY RODOLFO DORDONI, FOR KNINDUSTRIE, FROM AGAPE12. 'STONE' PAN, 85, BY BERNDES, FROM CARGO. '12 O'CLOCK RED' PANS, FROM €49, BY SAMBONET

FOR STOCKISTS, SEE PAGE 054


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STONE SEDUCTIONS



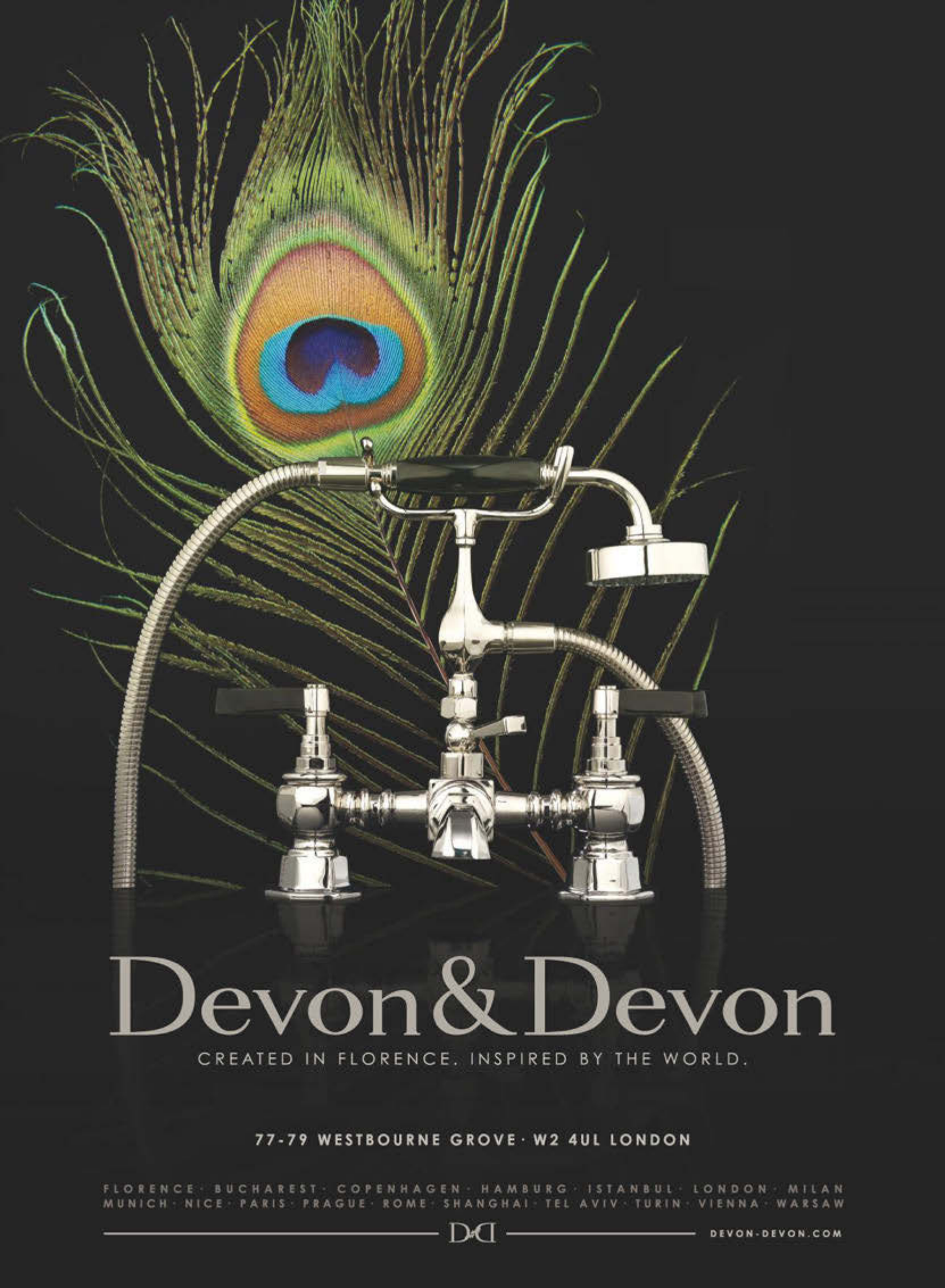
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SIEMATIC

KITCHEN
SIEMATIC 29

DESIGNERS
KINZO AND SIEMATIC

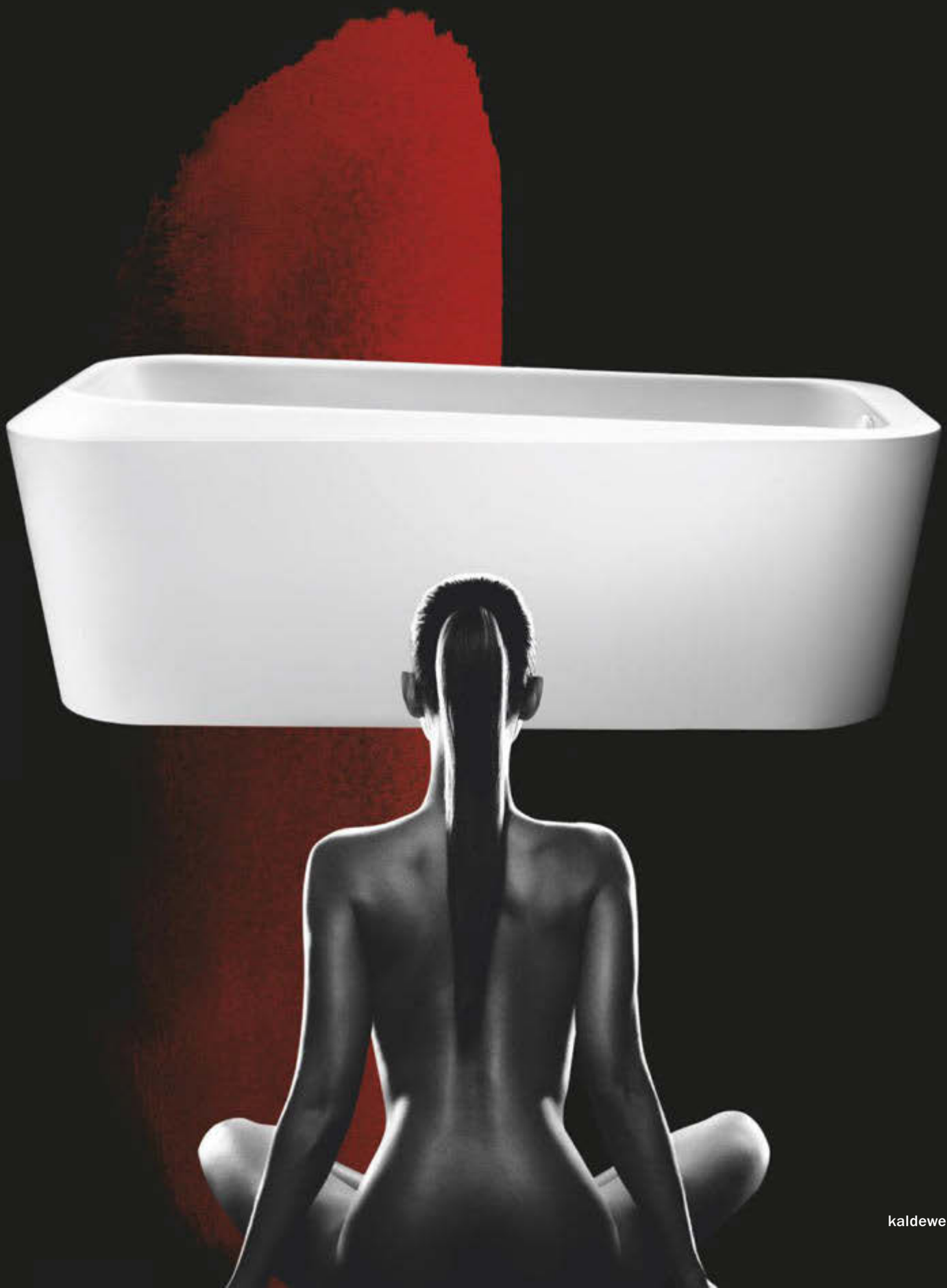
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FEATURES
THE CENTREPIECE OF THE 'SIEMATIC 29' RANGE IS THIS FREESTANDING SIDEBOARD, INSPIRED BY THE BRAND'S FIRST KITCHEN DRESSERS, ORIGINALLY PRODUCED IN 1929. ITS SLIGHTLY RETRO SHAPE IS BALANCED BY SIMPLE, ELONGATED HANDLES AND A MATT BLACK RAIL, POWER OUTLETS AND FEET. DESIGNED FOR CITY LIVING, THE RANGE IS AVAILABLE IN VARIOUS SIZES AND FINISHES, INCLUDING WOOD AND LAMINATED SURFACE OPTIONS AND MULTIPLE HUES. THE VERSATILE UNIT CAN BE USED AS A SIMPLE SIDEBOARD OR TURNED INTO A SMALL BUT PERFECTLY FORMED FREESTANDING KITCHEN, INCORPORATING ELEMENTS SUCH AS A HOB, OVEN AND SINK.



KALDEWEI



MEISTERSTÜCK EMERSO by Arik Lewy

kaldewei.de



SIEMATIC

AS WELL AS THE SIDEBOARD (PREVIOUS PAGE) THE 'SIEMATIC 29' KITCHEN COMPRISES OTHER CABINETRY OPTIONS, INCLUDING ISLAND UNITS, OPEN SHELVING AND TALL CABINETS, SUCH AS THIS LARGE UNIT, ABOVE, WHICH HOUSES AN OVEN AND IS FINISHED IN A MATT FLANNEL GREY. THE DRAWER ORGANISATION SYSTEM (SEE RIGHT), INCLUDES ALUMINIUM AND OAK DIVIDERS, HIGH-QUALITY CERAMIC POTS AND DARK FLOCK MATS.





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FEATURES
HARNESSING THE MUSCULAR THRUST OF CONCRETE, LEICHT'S LATEST MODEL IS A DEPARTURE FROM THE BRAND'S RECENT, EYE-POPPINGLY COLOURFUL OFFERINGS. IT IS MADE BY APPLYING A LAYER OF FINE CONCRETE TO A LACQUERED MDF BASE BY HAND, USING A PUTTY TECHNIQUE. THE RESULT IS A UNIQUE LOOK, BOTH INDUSTRIAL AND ELEGANT, WITH A BAR COUNTER MADE OF A SIMPLE SLAB OF WOOD PROVIDING A RUSTIC COUNTERPOINT. FINISHED WITH A COAT OF MATT LACQUER TO ENSURE ITS STRENGTH AND DURABILITY, THE 'CONCRETE-A' KITCHEN IS AVAILABLE IN THREE COLOUR BLENDS: THE LIGHT MANHATTAN, RUSTY LE HAVRE AND DARK BRASILIA (PICTURED HERE).





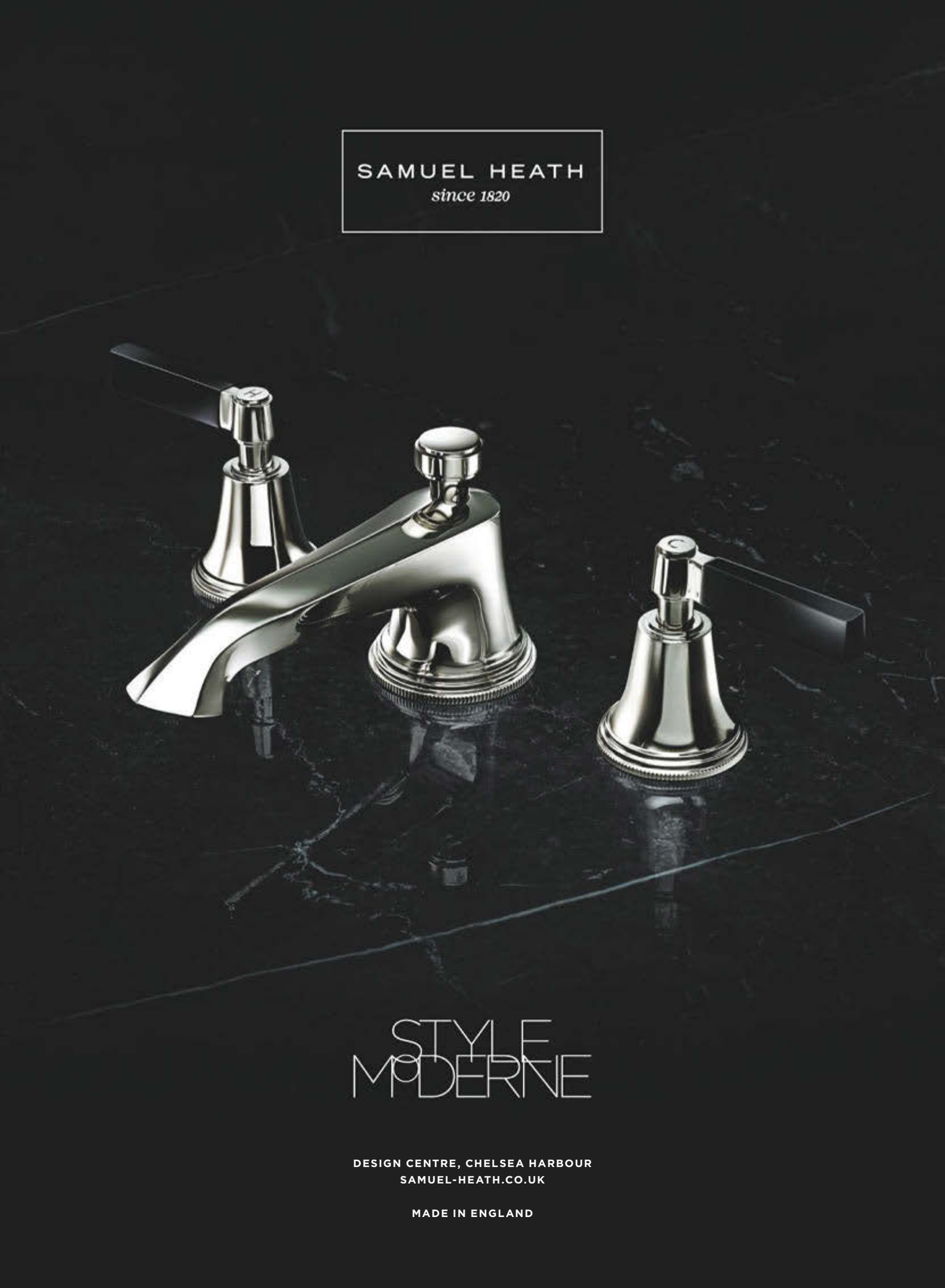




LEICHT

SITTING ON TOP OF THE LARGE ISLAND UNIT, A ROUGHLY SAWN SLAB OF OAK (TOP LEFT) BRINGS A NATURAL FEEL TO THE 'CONCRETE-A' KITCHEN'S DESIGN, CONTRASTING WITH THE SHARPLY SQUARE SHELVING AND HANDLELESS CUPBOARDS (ABOVE). INTERIOR FITTINGS INCLUDE GLASS-SIDED DRAWERS (LEFT) THAT CAN BE ORGANISED WITH LEICHT'S AWARD-WINNING Q-BOX SYSTEM AND ITS LIGHT OAK MODULAR INSERTS. DRAWER CABINETS CAN ALSO BE LIT WITH PREMIUM LED LIGHTS.

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'Memoria Black' toilet and flush panel, by Christophe Pillet, for VitrA. Toilet paper, by Renova. 'Antique' paper holder, £181; hook, £99, both by Samuel Heath. 'Etoile' towel, £30, by Yves Delorme. 'Strap' mirror, £189, by Hay. 'DuraStyle' wash basin and unit, £577, by Matteo Thun, for Duravit. Lidded boxes, €179 each; soap dispenser (on basin), €176; soap dish, €106; soap dispenser (on stool), €149, all by Maiken Walther, for Décor Walther. 'HVI' tap, from £434, by Arne Jacobsen, for Vola. Navy and gold box, £195, by Garth Roberts, for Antique Mirror, from The Conran Shop. 'Style Moderne' exposed thermostatic shower, £3,822, by Samuel Heath. 'Tabouret Berger' stool, £450, by Charlotte Perriand, for Cassina. Back brush, £35, by Turner & Harper. 'Spectra SP400' shower screen, £579, by Aqata. 'Conoflat' shower tray, from £599, by Sottsass Associati, for Kaldewei

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Grooming credits, p14 to p18

Page 014, make-up brushes, from a selection, by Real Techniques. Make-up, from a selections, by Tom Ford. Reset cleansing oil, £33; eye make-up remover, £30; bounce barrier cream, £125, all by Suqqu; 'Narciso', £59, by Narciso Rodriguez, all from Selfridges. 'Misia', $280, by Chanel. 'Musc Élixir Précieux', £225, by Dior. Toothbrush, £8, by Paul Smith

Page 016, toothbrushes, £7.50 each, by Morihata, from One Good Deed Today. Toothpaste, $10, by Aspesi. Body butter, £105, by Dries Van Noten, for Frederic Malle, from Liberty. 'Colonia Essenza', £87, by Acqua di Parma, from John Lewis. 'Green', $55, by Perry Ellis. 'Vetiver', £70, by Carven, from Selfridges. Hair perfume, £37, by Byredo, from Harrods. Exfoliating wash, £35, by Bottega Veneta. 'Rose 31' body lotion, £41, by Le Labo. Ultimate Remedy hair masque, £40, by Shu Uemura Art of Hair

Page 018, soap on a rope, £15, by Pat Kim, from One Good Deed Today. Geisha comb, £20; Ultimate Remedy shampoo, £24; conditioner, £32, all by Shu Uemura Art of Hair. Massage tools, from eBay. Shaving cream, £47, by Bottega Veneta. Tortoiseshell toothbrush, $6, by Swissco. White toothbrush, $9, by Supersmile. Mouthwash, £17, by Aesop. After-shave lotion, £37; moisturising balm, £49, by Dior Homme. 'Le Jasmin', £155, by Miller Harris. Pour Homme shower gel, £26, by Bottega Veneta, from Harrods


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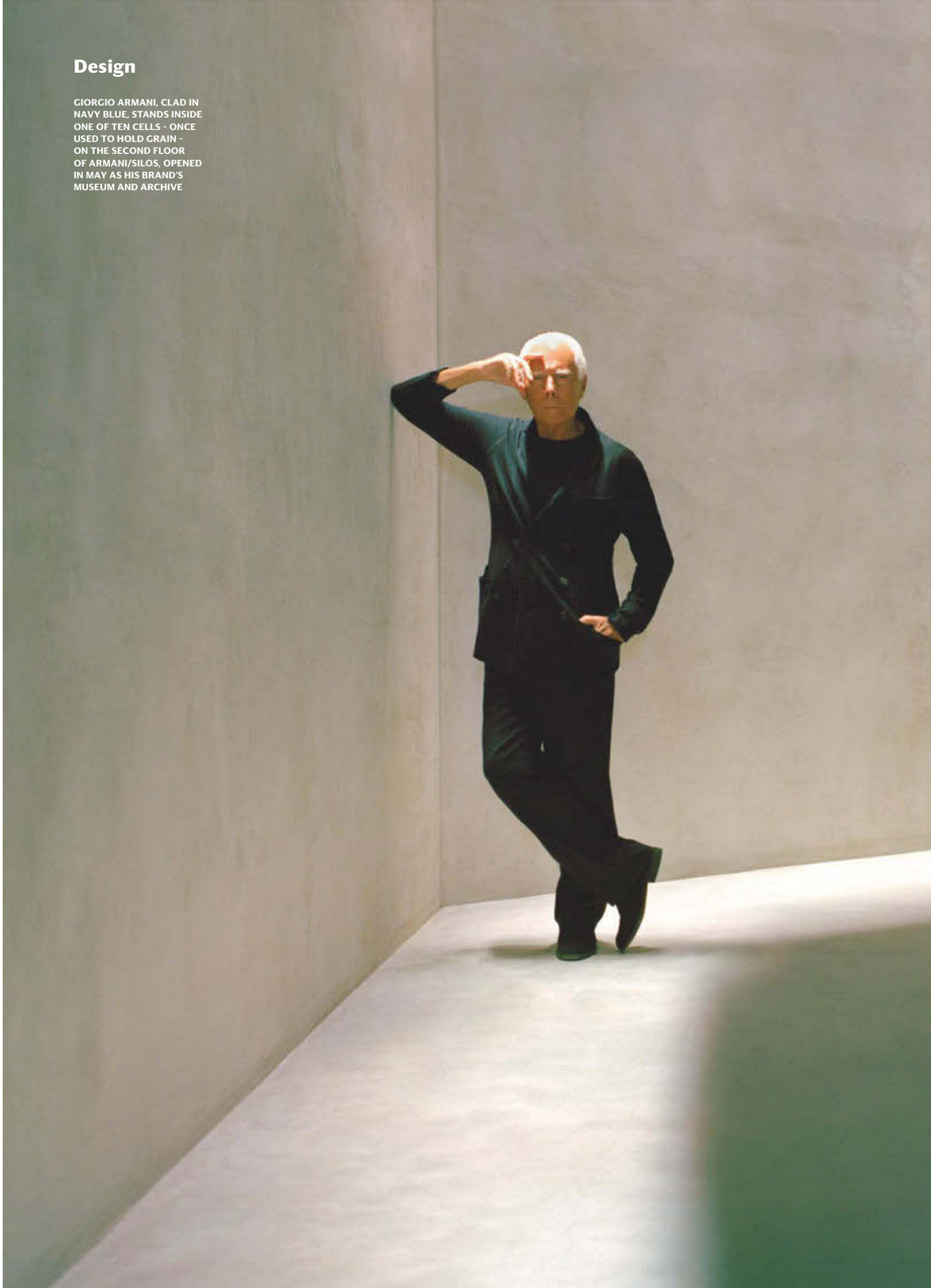
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JULY IS ALL ABOUT...

Armani moving into his monumental new open-access archive in Milan–p188 Checking in at Europe's first Six Senses resort, and graduating from its interactive wine academy, in Portugal's Douro Valley Popping the trunk and laying low at the chicest roadside resting place–p194 Jean-Michel Basquiat's New York state of mind at the Guggenheim Bilbao Classic proportions and marble surrounds in Athens–p206 The Fondation Cartier's celebration of Congolese art, 'Beauté Congo, Congo Kitoko' in Paris Paola Pivi's sea urchin pasta–p218

Design

GIORGIO ARMANI, CLAD IN NAVY BLUE, STANDS INSIDE ONE OF TEN CELLS – ONCE USED TO HOLD GRAIN – ON THE SECOND FLOOR OF ARMANI/SILOS, OPENED IN MAY AS HIS BRAND'S MUSEUM AND ARCHIVE





Shadow Box

Giorgio Armani turns architect and curator with the opening of his museum, Armani/Silos, in a former Milanese grain store

Portrait Pierpaolo Ferrari *Writer* Nick Vinson

Giorgio Armani is perfectly on time. We are taking his portrait in the vast Armani/Silos, a former grain store in Milan that he has turned into an archive and museum, and he arrives tanned and dressed in his signature navy blue, his velvet lace-up shoes not exactly practical for the dust – the place is still a building site. He is accompanied by his trusted personal assistant, Paul, his own make-up artist (just to ensure a shine-free complexion) and possibly the world's chicest chauffeur-cum-bodyguard. These join a team of four from the Armani communications department, plus the head of his in-house architectural team.

As we agree the location of the first Wallpaper* photo shoot – the reception area, with its quadruple-height ceiling, which offers a synoptic view of the building's spare interior – Mr Armani comfortably assumes a pose and then looks ahead past the photographer to Paul, who nods discreetly, confirming that the maestro will be happy with the photograph. With a pro like this, the pictures happen quickly and we discuss options for the next shot.

We take the fire exit up to the first floor, so as not to get in the way of the contractors. I comment that the museum's pared-back space, with its cement-resin floors and cement and plaster-lined walls, is something of a contrast to the Prada Foundation, opening at the same time in the south of Milan, with its progressive architecture and gilded tower, called the Haunted House. Armani replies that he wanted 'to create a space that would not impose itself on the clothes, a space as neutral as possible, because I want the garments to be the protagonists'. To this end, 'the best thing to use is cement, which also follows the lead of Tadao Ando's project', he says, referring to the Armani/Teatro across the road, designed by the Pritzker Prize-winning Japanese architect, completed in 2001 and used to host the brand's fashion shows and for showrooms.

'I wanted to exploit the space to the maximum,' Armani continues. 'However, I tried not to make it claustrophobic, not to let it become a series of punitive cells.' He's referring to the new volumes created by opening up and joining together the individual former grain stores. Unlike the Teatro, the new project has been designed by Armani himself, together with his in-house architecture team, which works on shop design, Armani/Casa, Armani Hotels & Resorts, Armani/Residences and Armani/Casa Interior Design Studio.

We pass through the double-height accessories room, its walls pierced by large openings above. Here, he stops abruptly and comments, '*Questo non va bene*' [That is no good], pointing to the markings on the walls that are intended as a guide for the undulating displays that will show bags and shoes. Shortly afterwards, tape marks out a new position, of which he approves.

We head to one of the 'cells', which will soon display about 40 outfits on mannequins. Simple metallic fabric screens will hang in front of the cement walls. 'It's very subtle and, with the effect of the light, they will make the garments seem to levitate,' he says. The far end of each cell is diamond-shaped, which adds an interesting element to the interior's rhythm and forms a six-pointed, zigzag exterior, originally in brown mosaic and now in grey silicate plaster, which, as it dates from the 1950s, nods a little to the influence of Gio Ponti.

Our final shot is taken on the staircase, which splits in two to ascend to the left and right from the lobby, and offers spectacular viewpoints from the first and top floors.

Once we have finished and everyone has been individually thanked, two folding director's chairs appear, and we sit»

PHOTOGRAPHY: ALBERTO ZANETTI



A VIEW OF THE MUSEUM'S RECEPTION AREA, WITH ITS FULL HEIGHT CEILING AND VIEWS INTO ALL FOUR FLOORS. STRAIGHT AHEAD IS THE RED CARPET ROOM – ARMANI CAN BE CREDITED WITH INVENTING RED CARPET DRESSING IN HOLLYWOOD





'The Silos is not intended as a mere celebration of my work, but as a container of broader ideas'

down to talk about the project. This year, Armani celebrates 40 years in business, an anniversary that has given him 'a chance to reflect on [his] long professional path, as well as the fashion developments and social changes that have affected it'.

Although Armani didn't start his archive until he realised his creations 'were becoming successful', it got more serious when he was preparing for his Guggenheim show in 2000. He now has an impressive collection of pieces, only a small part of which is currently held at the Silos. The rest is spread across three locations outside Milan, but is soon to be brought on site.

'When I first bought this space, there was this particular shape and I immediately thought not of offices or services, but of something more spectacular. As the council would not authorise any external spaces or windows, it seemed ideal for creating a museum where I could bring together all the production from the past 40 years, divided by atmosphere, inspiration and chronology. Naturally, we waited a few years to finish it as we had to organise [the brand's] offices and showrooms first,' says Armani, referring to the entire 18,000 sq m site – including via Bergognone 38 and 46, as well as the Silos at number 40 – that he bought in 2005. All in all, it now offers around 24,000 sq m of office space, housing functions from finance to HR, some of the design team, as well as the photography department and studio.

Armani says the Silos 'is not intended to be merely a celebration of my work but, instead, it aims to be a container of broader ideas and projects'. With his collections as a starting point, it will offer an insight into his methods, which he hopes 'will encourage research and promote creativity'.

You enter the building through a new glazed volume, a kind of atrium with 8.5m ceilings, which is deliberately, and rather luxuriously, empty. That leads through the ticket desk to the towering lobby and the monumental staircase. The ground floor has a gift and book store, and a *caffetteria* with a large external courtyard serving Italian dishes from Armani/Ristorante. Each floor exhibits around 140 to 160 looks, carefully illuminated by lighting installed in dark, tech-heavy ceilings. Air flow and temperature are also strictly controlled, with a radiant system creating the best conditions for conservation. The fourth floor, the only level with exterior windows, contains the consultation rooms, focusing on academic research and educational access, and a widescreen theatre.

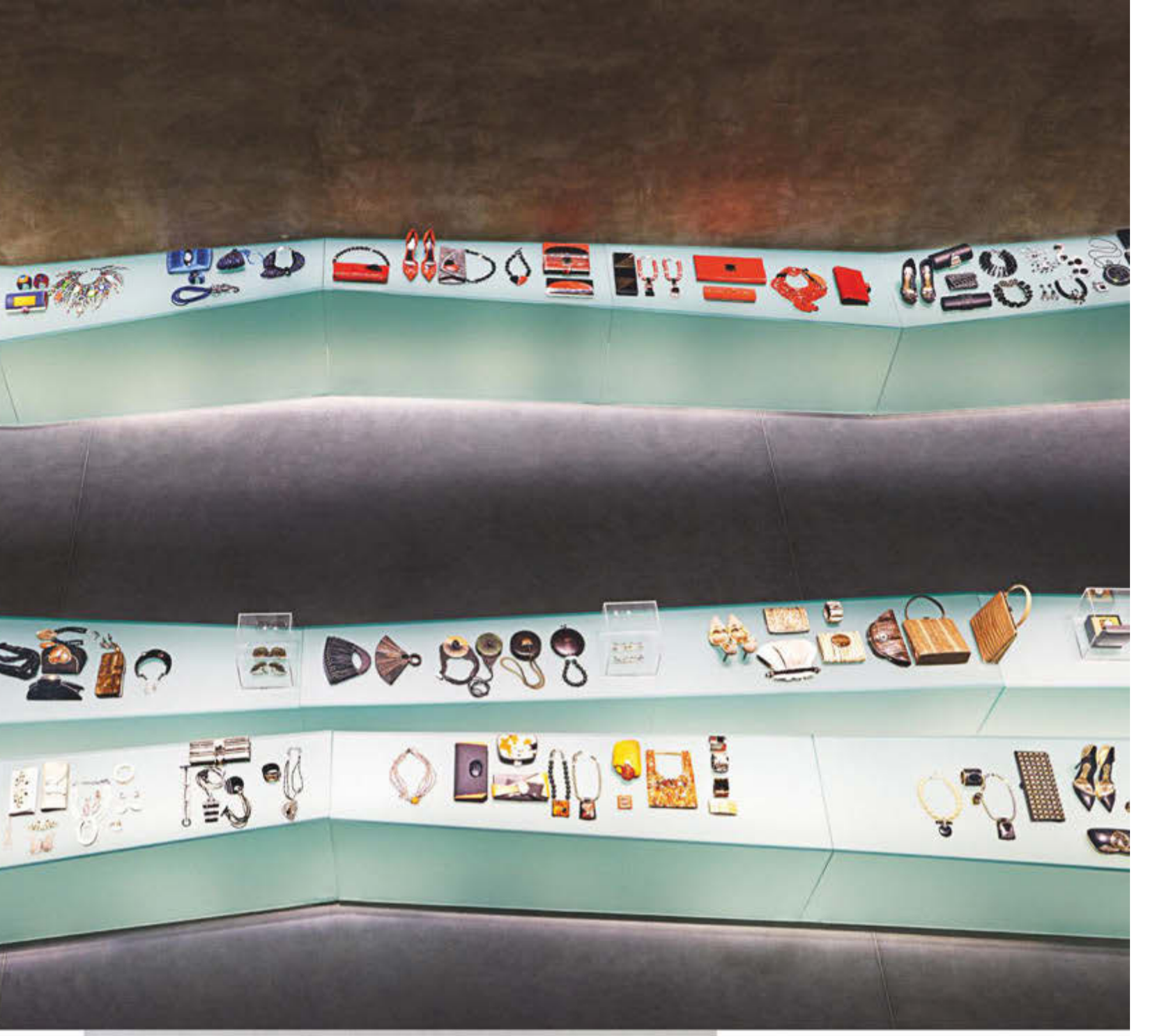
On the museum's opening day in May, the digital archive included three views of each look, sketches, runway images, advertising campaigns and pictures of celebrities dressed in Armani, all drawn from 120 different collections. It offers an open, accessible display that provides a stark contrast to most fashion archives, which are more traditionally used as a resource for the brand's own design studio only.

In terms of content, exhibitions will vary; the inaugural show is a hand-picked selection of pieces from the Giorgio Armani label. The designer took a lot of trouble choosing the pieces that are 'most significant, represented at their moment of invention', rather than when they became commercial hits. His focus is exclusively on the concept, so the show is 'a complex of ideas'. It also gives him the opportunity to illustrate parts of his work perhaps not so well known, like his embellished florals, rather than focusing on, say, the tailored jacket. In addition to the fashion content, the Silos will host specifically organised exhibitions dedicated to contemporary art and photography.

Visitors may take away an education in fashion history, an insight into a great

ABOVE, ON THE GROUND FLOOR, WHICH IS DEVOTED TO DAYWEAR, MENSWEAR LOOKS FROM THE ARMANI ARCHIVE

RIGHT, THE ACCESSORIES ROOM WITH ITS UNDULATING GLASS DISPLAYS



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Fondazione Prada

With locations in Milan and Venice, the foundation displays Prada's impressive permanent art collection.
fondazioneprada.org

Museo Salvatore Ferragamo

Tracing the story of the label's founder, in Florence's Palazzo Spini Feroni.
ferragamo.com/museo

Gucci Museo

This Florence gallery hosts 15,000 items from 1921 to present, including bags, surfboards and a Gucci Cadillac Seville.
guccimuseo.com

Emilio Pucci Archive

Over 18,000 prints and garments at the family estate near Florence, only open during the Journées Particulières event.
lvmh.com

designer, and a profound sense of what he has achieved, but on his terms, as Armani has designed and curated everything himself. Milan has no other fashion museum as such, but this is not the reason he created the Silos: 'In Italy there are foundations like Fondazione Nicola Trussardi and Fondazione Prada, which do a great job with regards to the arts and fashion. The Silos offers a different point of view, rotating around fashion and design with an association with photography and cinema, which are an integral part of my vision of style,' he says. The museum will add a new dimension to Milan's cultural offer and shine a spotlight on one of its most important industries, fashion, and its major protagonist, Mr Giorgio Armani.✱
Armani/Silos, via Bergognone 40, Milan, armanisilos.com

Space



'Brad' bedside table, price on request, by Ceccotti Collezioni. 'Grace' lamps, £570 each, by Porta Romana. Malachite coaster, £78, by Jonathan Adler. *Canary Wharf Island Museum Design*, 2012, price on request, by Pablo Bronstein, from Herald St. 'Basis 25' bed with 'Mäander' headboard, £4,100, by Schramm. Sheet, £349; duvet cover, £749, both by Celso de Lemos, from Harrods. 'Khumbu' blanket, £720, by Rose Uniacke. 'Etoile' towel, £45, by Yves Delorme. Soap, £7, by Trill Farm. 'Dinamarquesa' chair, price on request, by Jorge Zalszupin, from Espasso. 'Ago' coffee table, €1,703, by Carlo Colombo, for Giorgetti.

Tissue box, £42, by Jonathan Adler. 'Join' sofa, €2,352, by Form Us With Love, for La Cividina. 'Haakon 2' cushion, £207, by Kvadrat/Raf Simons. 'Hide & Park' shelf, £165, by Kaschkasch, for Zeitraum, from Momentum. 'Bauhaus' chair, £4,499, by Draga & Aurel, for Baxter. 'Ziggy 10' console, £2,604, by Carlo Ballabio, for Porada. 'Karui' tray, from €95, by Gamfratesi, for Skultuna. 'Celeste' water goblet, £115; wine glass, £125, both by Ralph Lauren Home. Flowers, by By Appointment Only Design. 'Feltro' fabric, £147 per m, by Nya Nordiska. 'Oval Room Blue'; 'Lamp Room Gray' paint, both £38 for 2.5 litres, by Farrow & Ball. 'Amiru' carpet in 3L23, £55 per sq m, by Vorwerk



ON THE ROAD

We hit the highway and search out perfect pit stops

Photography John Short *Interiors* Matthew Morris

Space



'T904' bench, £830, by Gastone Rinaldi, for Poltrona Frau. *World of Interiors, Chapter One, VIII*, 2008, price on request, by Marc Camille Chaimowicz, from Cabinet Gallery. 'Barchetta' chairs, £2,056 each, by Flexform, from Interdesign. 'Impact 1' lectern, DKK19,700 (€2,640), by Christian Nygaard, for GrapeDesign. 'Iris' lights, from €3,000 each, by Neo/Craft. 'Gramercy' coffee table, €1,980, by Mauro Lipparini, for MisuraEmme, from Lamco Design. Glass cylinder, £185, by SkLO, from The Conran Shop. Malachite coasters, £78 each, by Jonathan Adler. 'Alpha' sofa, €9,500, by Richard Neutra, for Neutra by VS, from The Home. '29B06' paint, £19 for 1 litre, by Little Greene. 'Marrone Grigio' marble flooring, £234 per sq m, by Lapicida. 'Modena' carpet, £45 per sq m, by Vorwerk. 'Spotlight Silver' rug, £1,035 per sq m, by David Rockwell, from The Rug Company







Opposite, 'Glover' armchair, £3,560, by Rodolfo Dordoni, for Minotti. 'Tray' table, price on request, by Bottega Veneta. Flowers, by By Appointment Only Design. 'Box 15' wall light (above door), €269, by Maiken Walther, from Decor Walther. 'Living Landscape' table, from £470, by EOOS, for Walter Knoll. Decanter, £450, by Joe Cariati, from The Conran Shop. 'Brubeck' wall light, €970, by Delightfull. '30B06' paint, as before. 'Cityscape Brown' rug, £3,209, by Sam Turner, for The Rug Company. 'Marrone Grigio' flooring, as before. 'True Velvet' carpet in Gallery Red, £60 per sq m, by Brintons

This page, 'Aérostat' lamp, €280, by Guillaume Delvigne, for Fabbian. Console, 1970s, £8,500, by Alain Delon and Maison Jansen, from Birgit Israel. Visitors' book, £250, by Smythson. 'Varius' fountain pen, £840, by Caran d'Ache, from Harrods. 'Karui' tray, from €95, by Gamfratesi, for Skultuna. 'Ginevra' armchair, €899, by Roberto Baciocchi, from Quinti Sedute. *Façade Slabs*, 2002, price on request, by Pablo Bronstein, from Herald St. 'Drawing Room Blue' paint, £38 for 2.5 litres, by Farrow & Ball. 'Pao Fero Rosewood' wallcovering, £32 per panel, by Abet Laminati. 'Amiru' carpet, as before

Space

'Angelika' sofa, £18,495, by Holly Hunt. Wall light, €424, by Chelini. *World of Interiors, Chapter One, VII*, 2008, artist's proof, price on request, by Marc Camille Chaimowicz, from Cabinet Gallery. 'Eileen' console, £4,524, by Antonio Citterio, for B&B Italia. Tapered jug, £34, by David Mellor. Wicker carafe, £75, by Alfi, from The Conran Shop. 'Classic' wine glass, from £12 each, by David Mellor. 'Lola' dining table, €1,615, by Monica Hedderich, for HMD Interiors. 'Catilana' chair, £2,230, by Luigi Caccia Dominioni, for Azucena, from GMR Interiors. 'Dash' pendant, $335, by Marta Baumiller, for Lampa. '26B04' paint; 'Marrone Grigio' flooring; 'Modena' carpet, all as before









Opposite, armchair, £16,200, by Jean-Michel Frank, for Hermès. 'Lantern' table, £3,299, by Amy Somerville, from Harrods. Tic-tac-toe set, $595, by Ralph Lauren Home. 'Feltro' fabric (as curtains), £147 per m, by Nya Nordiska. 'Peg' bed, €4,040, by Nendo, for Cappellini. 'Khumbu' blanket, £1,700, by Rose Uniacke. Throw, £225, by Begg & Co, from The Conran Shop. 'Ce Bourdan Nat' bed linen, from £129, by Celso de Lemos, from Harrods. 'Butler' coatstand, SEK10,900 (€1,165), by Dora Alexandra Nacsa, for Svedholm, from Vålamagasinet. '0150' coat hanger, €42, by Herbert Ludwikowski, for Schönbuch, from Places and Spaces. 'Milano' wall light, £666, by Richard Taylor Designs. Walnut tray with beading, £195, by Linley. 'Copper Chemistry' decanter, €28; glasses, €15 each, by Niels Datema, for Serax, from Barbed. 'ES' bedside table, €929, by Echtstahl. 'Henley' box in Zebrano, £995, by Linley. Flowers and vase, by By Appointment Only Design. Incarnadine' paint, as before

This page, 'Foldwork' hanging rack, €2,000, by Studio Berg. 'Khroma' wall-hung WC, £913, by Leo Himmel, for Roca. 'Lario 100' sink, £4,200, by Meneghello Paolelli, for Victoria + Albert Baths. Geranium hand and body wash/lotion, from £22, by Bamford. 'Mercer' mirror, from £1,123, by Balineum. '100.51.300C1' stool price on request, by Hewi Heinrich Wilke. Architectural grille, from £25 per sq ft, by Giles Blunden, from James Gilbert and Son. 'Oval Room Blue'; 'Incarnadine' paint, £38 for 2.5 litres, by Farrow & Ball. 'Marrone Grigio' flooring, as before





'Interval' bookshelf, price on request, by Asher Israelow. 'Panama' mini vanity box, £495, by Smythson. Tic-tac-toe set, $595, by Ralph Lauren Home. 'Galileo' vase, £1,188, by Armani Casa. Shoe care kit, £625, by Turms, from The Bureau Belfast. 'Marion' vase, £295; poker set, £795, both by Ralph Lauren Home. 'Henley' humidor, £1,195, by Linley. 'Larsberg' lights, £95 each, by Blond Belysning. 'Raw' internal door, from £2,200, by Urban Front. 'Nureyev' trolley, from £4,900, by Soane Britain. 'Gwyneth' dinner plates, £75 each, by Ralph Lauren Home. 'Sara' mirror, £1,090, by Flaviano Capriotti, for Poliform. Modular light, price on request, by Robert Hoffmann, for Robhoff. 'Pao Fero Rosewood' wallcovering; 'Drawing Room Blue' paint; '30B06' paint (on far wall); 'Marrone Grigio' flooring; 'Modena' carpet, all as before

For stockists, see page 216

Interiors assistants: Fran McGrath, Olly Mason



This page, coat, £2,580, by **Bottega Veneta**. Top, £99, by **Falke**. Belt, £165, by **Balenciaga**. Earrings, £250, by **Uribe**. Ring, part of a set, £750, by **Dior**

Opposite, wrap top, €2,600; shirt, €1,280; trousers, €950; shoes, €620; earrings, €330, all by **Céline**



Walk the line

Graphic demarcations and angular, architectural shapes, all beautifully balanced and wearable: we draw on the best of the pre-fall collections

Photography Lea Colombo *Fashion* Isabelle Kountoure





This page, jacket, £3,155; skirt, £2,340, both by **Chanel**. Top, £470, by **Proenza Schouler**. Headpiece (seen on shoulder), price on request, by **Ellery**. 'Wallace' chair (2010), from £4,192, by **Jean-Marie Massaud**, for **Poliform**

Opposite, coat, £2,170; top, as before, both by **Proenza Schouler**. Earrings, £290, by **Marni**

Photographed at the One Athens luxury residential development in Greece, a sensitive redesign of Constantinos Doxiadis' iconic modernist office building by Divercity Architects. Above right is the courtyard facade, where the architects worked with the original grid, using glass, concrete and marble to distinguish interior spaces.





This page, coat, £1,965, by **Prada**. Earrings, £250, by **Uribe**

Opposite, jacket, £1,930, by **Miu Miu**. Top, £119, by **Wolford**. Earrings, £290, by **Marni**









This page, coat, £5,800; top, £1,750, both by **Dior**. Earrings, price on request, by **Barbara Casasola**

Opposite, top, £189; skirt, £370; belt, £99, all by **Boss**. Earrings, £290, by **Marni**

Left, the courtyard at One Athens





This page, dress, £2,535, by **Saint Laurent by Hedi Slimane**. Headpiece, as before

Opposite, coat, £1,955, by **Balenciaga**. Earrings, price on request, by **Barbara Casasola**

Right, elements such as the dramatic spiral staircases have been preserved, connecting the residential spaces to the communal groundfloor areas

For stockists, see page 216

For more about One Athens, visit Wallpaper.com *

Hair: Daniel Martin at D&V

Make-up: Yannis Siskos at D-tales

Photographer's assistant: Andrew Moores

Fashion assistants: Josefine Skomars, Johnathon Joherty-Johnson

Model: Laetitia Catzeflis at Viva

Casting: Julia Lange



Stockists

A

Abet Laminati
Tel: 44.20 7473 6910 (UK)
abetuk.com

Antje Pesel
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antjepesel.de

Armani Casa
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armanicasa.com

Artemide
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artemide.com

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asherisraelow.com

Atipico
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atipiconline.it

B

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bebitalia.com

Balenciaga
balenciaga.com

Balineum
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balineum.co.uk

Bamford
Tel: 44.1608 731713 (UK)
bamford.co.uk

Barbara Casasola at Net-a-Porter
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net-a-porter.com

Barbed
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barbed.co.uk

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baxter.it

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birgitisrael.com

Blond Belysning
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blond.se

Boss
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hugoboss.com

Bottega Veneta
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bottegaveneta.com

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brintons.co.uk

The Bureau Belfast
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www.thebureaubelfast.com

Busnelli
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busnelli.it

By Appointment Only Design
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byappointmentonlydesign.com

C

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cabinet.uk.com

Cappellini
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cappellini.it

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carraradesignfactory.it

Cassina
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cassina.com

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ceccotticollezioni.it

Céline
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celine.com

Chanel
Tel: 44.20 7493 5040 (UK)
chanel.com

Chelini
Tel: 39.5575 6031 (Italy)
chelini.it

The Conran Shop
Tel: 44.844 848 4000 (UK)
theconranshop.co.uk

Covo
Tel: 39.06 9040 0311 (Italy)
covo.it

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Danskina
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(The Netherlands)
danskina.com

David Mellor
Tel: 44.1433 650220 (UK)
davidmellordesign.com

Decor Walther
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decor-walther.de

Dekton by Cosentino
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cosentino.com
dekton.com

Delightfull
Tel: 351.912 528 471 (Portugal)
delightfull.eu

De Padova
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depadova.it

Desalto
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desalto.it

Design Memorabilia
designmemorabilia.com

Dior
Tel: 44.20 7172 0172 (UK)
dior.com

E

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echtstahl.de

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edizionidesign.com

Ellery
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elleryland.com

Emmemobili
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emmemobili.it

Espassso
Tel: 44.20 3575 1250 (UK)
espasso.com

F

Fabbian
Tel: 39.0423 4848
fabbian.com



Jacket, €490; jacket (worn underneath), €440, both by **Herno**. Shirt, £125, by **Pringle of Scotland**. See page 056

Falke
Tel: 49.2225 926 176 (Germany)
falke.com

Farrow & Ball
Tel: 44.1202 876141 (UK)
farrow-ball.com

Fendi Casa
Tel: 39.05 4379 1911 (Italy)
luxurylivinggroup.com

Flexform
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flexform.it

Fratelli Longhi
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longhi.it

Frette
Tel: 39.02 4070 8063 (Italy)
frette.com

G

Giorgetti
Tel: 39.03 62 75275 (Italy)
giorgetti.eu

GMR Interiors
Tel: 44.20 7352 1079 (UK)
gmr-interiors.com

GrapeDesign
Tel: 45.38 878 800 (Denmark)
grapecollection.com

H

Harrods
Tel: 44.20 7730 1234 (UK)
harrods.com

Herald St
Tel: 44.20 7168 2566 (UK)
heraldst.com

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hermes.com

Hewi Heinrich Wilke
Tel: 44.1634 258200 (UK)
hewi.com

HMD Interiors
Tel: 351.9175 44062 (Portugal)
hmd-interiors.com

Holly Hunt
uk.hollyhunt.com

The Home
Tel: 44.1274 530770 (UK)
thehomeonline.co.uk

I

Interdesign
Tel: 44.20 7376 5272 (UK)
interdesignuk.biz

J

James Gilbert and Son
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jamesgilbertandson.com

Johan van Hengel
Tel: 31.6144 37590
(The Netherlands)
johanvanhengel.com

Jonathan Adler
Tel: 44.20 7589 9563 (UK)
uk.jonathanadler.com

K

Kartell
kartell.com

Kettal
Tel: 34.93 487 90 90 (Spain)
kettal.com

Knindustrie
knindustrie.com

Kvadrat
kvadratrafsimons.com

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La Cividina
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lacividina.com

Lamco Design
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lamco-design.co.uk

Lampa
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lampa.com

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lapicida.com

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lasvit.com

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leebroom.com

Linley
Tel: 44.20 7730 7300 (UK)
davidlinley.com

Little Greene
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littlegreene.com

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Tel: 33.09 77 40 40 77 (France)
eu.louisvuitton.com

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luceplan.com

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marni.com

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michaelanastassiades.com

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minottilondon.com

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miumiu.com

Momentum
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momentumcardiff.com

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neocraft.com

Nya Nordiska
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nya.com

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placesandspaces.com

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porro.com

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Proenza Schouler
proenzaschouler.com

Pulpo
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pulpo-shop.de

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Quinti Sedute
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quinti.com

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ralphlaurenhome.com

Richard Taylor Designs
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richardtaylordesigns.co.uk

Robhoff
robhoff.com

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uk.roca.com

Rose Uniacke
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roseuniacke.com

The Rug Company
Tel: 44.20 7229 5148 (UK)
therugcompany.com

S

Saint Laurent by Hedi Slimane
Tel: 44.20 7235 6706 (UK)
ysl.com

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salviati.com

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sancal.com

Schramm
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schramm.ag

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soane.com

Sogo & Seibu
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sogo-seibu.jp

Studio Berg
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studioberg.de

Studio Nomad
Tel: 36.7094 57108 (Hungary)
studio-nomad.com

Studio Pepe
Tel: 39.02 3650 5993 (Italy)
studiopepe.info

T

T'a Milano
tamilano.com

TOG
togallcreatorstogether.com

Trill Farm
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trillfarm.co.uk

Twentytwentyone
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twentytwentyone.com

U

Urban Front
Tel: 44.1494 778787 (UK)
urbanfront.co.uk

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V

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valamagasinet.se

Verreum
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Versace Home
Tel: 39.02 0062 0849 (Italy)
versacehome.com

Victoria + Albert Baths
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vandabaths.com

Vitra
Tel: 41.61 377 00 00 (Switzerland)
vitra.com

Vorwerk
Tel: 44.1282 332025 (UK)
vorwerk-carpet.com

W

Walter Knoll
Tel: 49.7032 208 0 (Germany)
walterknoll.de

Wolford
Tel: 44.800 279 8279 (UK)
wolfordshop.co.uk

Y

Yves Delorme
yvesdelormeparis.com

Z

Zanotta
Tel: 39.03 62 4982 (Italy)
zanotta.it

Zeitraum
Tel: 49.8171 418130 (Germany)
zeitraum-moebel.de

NEXT MONTH

The Handmade Issue 2015



Wallpaper's Handmade exhibition, now in its sixth year, is a must-see on the Salone trail. This year, we celebrated food, wine, gastronomy and the art of entertaining with some of the world's finest creative minds in our all-new Wallpaper* Arcade. Explore these highlights and more in full in our August issue...

Studio Mackereth and Royal Salute serve up a Neolithic oak whisky bar

Ron Arad evolves the monocle with a drinks-menu magnifying glass

Richard Nicoll blows a contemporary take on the Bohemian glass decanter

Piero Lissoni conjures up a prosciutto carving set in stainless steel and walnut

Plus, chocolate mining, a three-way corkscrew, grappa flasks, a New Nordic seasoning kit, bone marrow pizza, natty nail polish in Wallpaper* Blue, and lots more

ON SALE 09 JULY

#64

PAOLA PIVI'S
Pasta with sea urchin

'Naturofantastic' plate, £70, by Marco Antonio Noguerón, for Lladró, lladro.com. 'Colombina' fish fork, £9, by Doriana & Massimiliano Fuksas, for Alessi, alessi.com



Wildlife is a recurring ingredient for Italy-born, Alaska-based multimedia artist Paola Pivi – from the feather-festooned polar bears that took up residence in Galerie Perrotin's New York space for its opening in 2013 to the taxidermy wildcats, llamas and birds that appear in other of her sculptures and installations. Her preferred dish, a simple yet decadent pasta recipe, does something just as transformative with sea urchins. Pivi favours the Italian version, with fewer ingredients than its Anglo-Saxon rivals. Sea urchin, pasta, seasoning, done. ***For the recipe, visit Wallpaper.com or download the iPad edition at Wallpaper.com/iPad***

PHOTOGRAPHY: JOHN SHORT INTERIORS: MARIA SOBRINO FOOD: LUCY-RUTH HATHAWAY WRITER: PEI-RU KEH


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